

# Singing Master's Assistant,

O R

## Key to Practical Music.

B E I N G

Abridgement from the New-England Psalm-Singer; together with several other Tunes, never before published.

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Composed by WILLIAM BILLINGS,

AUTHOR OF THE NEW-ENGLAND PSALM-SINGER.

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Chron. 15. 22. And Chenaniah chief of the Levites was for song: He instructed about the Song, because he was skilful.  
Ezra 7. 24. It shall not be lawful to impose Toll, Tribute, or Custom upon Singers.  
Jeremiah 11. 23. A certain Portion should be for the Singers, due for every Day.  
Prov. 17. 22. A merry Heart doeth good like a Medicine.

Majestic God, our Muse inspire, and fill us with Seraphic Fire;  
Augment, our Swells our Tones refine, Performance our's, the Glory Thine.

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# P N E F A C E.

KIND READER,

**N**O doubt you (do. or ought to) remember, that about eight years ago, I published a Book entitled, *The New Engl. Psalm-Singer*, &c. And truly a most matterly and inimitable Performance, I then thought it to be. Oh! how did foolish heart throb and beat with tumultuous joy! With what impatience did I wait on the Book-Binder, while fitch the sheets and putting on the covers, with what extacy, did I snatch the yet unfinished Book out of his hands, and press it to my bosom, with rapturous delight, how lavish was I, in encomiums on this infant production of my own Navel? Welcome; thrice welcome; thou legitimate offspring of my brain, go forth my little Book, go forth and immortalize me of your Author; may your fate be rapid and may you speedily run through ten thousand Editions, may you be a welcome guest in all companies and what will add tenfold to thy dignity, may you find your way into the Libraries of the Learned. Thou my Reuben, my first born, the beginning of my strength, the excellency of my dignity, and the excellency of my power. But to my great mortification, I soon discovered it was Reuben in the sequel, and Reuben all over; for unstable as water, it did not exult long. Since I have begun to play the Critic, I will go through with my Criticisms, and endeavour to point out its beauties as well as its faults, and it must be acknowledged, that many of the pieces are not so ostentatious, as to sound forth their own praises; for as has been judiciously observed, that the oftener they are sounded, the more they are abased. After impartial examination, I have discovered that many of the pieces in that Book were never worth my printing, or your inspection; therefore in order to make you amends for my former intrusion, I have selected and corrected some of the Tunes which were most approved of in that book, and have added several new peices which I think to be very good ones; for if I thought otherwise, I should not have presented them to you. But however, I am not so tenacious of my own opinion, as to desire you to take my word for it; but rather advise you all to use a Book and satisfy yourselves in that particular, and then, I make no doubt, but you will readily concur with me in this preference. *The Singing-Master's Assistant*, is a much better Book, than the *New England Psalm-Singer*. And now Reader, I leave you to your choice, or even desire but your compliance with the following.

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# A D V E R T I S E M E N T.

**M** A N Y of my Musical friends in the Country, have taken Copies from this work, and perhaps with some variation; therefore, I should esteem it as a peculiar mark of their favour, if they would kindly submit all former Copies to this Publication, which has been corrected and amended by their sincere friend and well wisher,  
The A U T H O R.

P. S. I have been very careful, to give credit for words, and where no credit is given, the words are written by the Author.

 WHERE the words are not written under each part, you may find them under the Counter.

\* \* By way of Apology, I take this Method to acquaint the Public, that the Book of Anthems which I promised them, was just upon the point of publication, when Hostilities commenced between Britain and the Colonies; which Unhappy War, was the sole motive that induced me to "hang my harp upon the willows," and suppress the publication; but relying so far upon their Candour, as to suppose myself already forgiven, I here renew my former promise of publishing as soon as our political affairs have assumed a still brighter aspect.

# To the several Teachers of Music, in this, and the adjacent States.

MY BRETHREN,  
I HAVE drawn up the rules of Practical Music, as concise as the nature of the thing would admit, and have inserted them in course, as they should be taught; I recommend it to you to teach after the manner they are inserted; it being the best method I have yet found, from long experience.

## Lesson 1st. For Tenor, or Treble.

G      sol.  
F ——— fa.  
E      la.  
D ——— sol.  
C      fa.  
B ——— mi.  
A      la.  
G ——— sol.  
F      fa.  
E ——— la.  
D      sol.

## The G A M U T.

### For Counter.

A      la.  
G ——— sol.  
F      fa.  
E ——— la.  
D      sol.  
C ——— fa.  
B      mi.  
A ——— la.  
G      sol.  
F ——— fa.  
E      la.

### For Bass.

C ——— fa.  
B      mi.  
A ——— la.  
G      sol.  
F ——— fa.  
E      la.  
D ——— sol.  
C      fa.  
B ——— mi.  
A      la.  
G ——— sol.  
F      fa.

OBSERVE, that from E, to F, and from B, to C, are half Notes ascending, and from F, to E, and from C, to B, descending so that an Octave consists of five whole, and two half Notes: Likewise be very careful to make a proper distinction between the sound of B—mi, and C—fa; for many Singers who have not curious ears, are apt to strike B—mi, as high as C—fa, in sharp



## L E S S O N II. On TRANSPOSITION.

THE natural place for Mi is in B: but if B be flat, Mi is in E. If B and E be flat, Mi is in A. If B, E and A be flat, Mi is in D. If B, E, A, and D be flat, Mi is in G. If F be sharp, Mi is in F. If F and C be sharp, Mi is in C. If F, C and G be sharp, Mi is in G. If F, C, G and D be sharp, Mi is in D. And when you have found Mi in any of these variations, the Notes above are fa, sol, la, fa, sol, fa, and then comes Mi again, and the Notes below Mi, are la, sol, fa, la, sol, fa, and then comes Mi again.

## L E S S O N III. On CLIFFS.

THE Bass Cliff is always fixed on the upper line but one; it gives the line it stands upon the name of F. The tenor Cliff is fixed in my work on the lowest line but one; it gives the line it stands upon the name of G; and, if it is removed to any other line, it removes G with it. The counter Cliff stands upon the middle line, in my work; but if it is removed to any other line, it gives the line it stands upon the name of C. The treble Cliff is fixed on the lower line but one, and gives the line it stands upon the name of G. This Cliff is never removed; but stands fixed an Octave above the tenor.

N. B. According to these Cliffs, a note on the middle line in the tenor, is a sixth above a note on the middle line of the Bass; a note on the middle line of the treble, is a thirteenth above the middle line of the bass, and an eighth above the middle line of the tenor; a note on the middle line of the counter, is a seventh above the middle line of the Bass, and one note above the middle line of the tenor, and a seventh below the middle line of the treble.

To find the Octave to any sound, add seven to it, viz. The Octave to a third, is a tenth, and the Octave to a fourth is an eleventh, &c. &c.

## L E S S O N IV. On CHARACTERS.\*

THE names of the six Musical Notes now in use, and how they are proportioned from each other, together with their respective Rests.

1st. THE Semibreve, which is the longest note now in use, though formerly the shortest; this note when set in the Adagio Mood, is to be sounded four Seconds, or as long as four Vibrations of the Pendulum which is  $39\frac{1}{2}$  inches long. This is the measure note, and guideth all the rest, it is in shape something like the letter O.

2d. THE Minum is but half the length of the Semibreve, having a tail to it.

3d. THE Crotchet is but half the length of the Minum, having a black head.

\* For the Notes, Rests, and other Characters, see page 103.



4th. THE Quaver is but half the length of the Crotchet, having the tail turned up at the end, except there are two, or three, or more together, and then one stroke serves to tie them all.

5th. THE Semiquaver is but half the length of the Quaver, having the tail turned up with two strokes.

6th. THE Demisemiquaver is but half the length of the Semiquaver having the tail turned up with three strokes; this is the shortest note now in use. A Rest is a note of Silence, which signifies, that you must rest, or keep silence as long, as you would be sounding one of the notes it is intended to represent. The Rest which is set to the Semibreve should be called a Bar-Rest, because it is used to fill an empty Bar in all the Moods of Time.

A Prick of perfection is not well named in my Opinion, because a Note may be perfect without it: a point of addition is the best name; because it adds one third to the time of any Note; for a pointed Semibreve contains three Minims, a pointed Minim contains three Crotchets, a pointed Crotchet contains three Quavers, a Pointed Quaver contains three Semiquavers, and a pointed Semiquaver contains three Demisemiquavers.

## L E S S O N V. Or the second Lesson of CHARACTERS.

1st. A Flat serves to sink a Note half a tone lower than it was before, and Flats set at the beginning serve to flat all Notes that are inserted on that line or space, unless contradicted by an accidental Sharp or Natural. Likewise they are used to drive Mi, from one place to another.

2d. A Sharp serves to raise a Note half a tone higher than it was before, and sharps set at the beginning of the Staff serve to sharp all Notes which occur on that line or space, unless contradicted by an accidental Flat or Natural. They are also used to draw Mi from one place to another.

3d. A Repeat is to direct the performer, that such a part is to be repeated over again, that is, you must look back to the first repeat and perform all the Notes that are between the two Repeats over again; it is also used in Canons to direct the following Parts, to fall in at such Notes as it is placed over.

4th. A Slur is in form like a bow, drawn over, or under, the Heads of two, three, or more Notes, when they are to be sung but one syllable.

5th. A Bar is to divide the Time in Music, according to the Mood in which the tune is set; it is also used to direct the performer in beating Time; for the hand must be always falling in the first part of a Bar, and rising in the last part; both in Common, and Triple Time; it is also intended to shew where the Accents fall, which are always in the first, and third part of a Bar, in Common Time, and in the first part of the Bar, in Triple Time.



- 6th. A Direct is placed at the end of the Staff, to direct the performer to the place of the first note in the next Staff.
- 7th. A Natural is a mark of restoration, which being set before any note that was made flat, or sharp, at the beginning, restores it to its former natural tone; but not to its natural name, as many have imagined, unless it is set at the beginning of a strain, which was made flat, or sharp, and then it restores it to its former natural-key.
- 8th. A Single Trill is to direct the performer to divide the note it is set over into three. See the Example.
- 9th. A Double Trill is to direct the performer, to divide the note it is set over into five parts. See the Example.
- N. B. Many ignorant Singers take great licence from these Trills, and without confining themselves to any rule, they shake all notes promiscuously, and they are as apt to tear a note in pieces, which should be struck fair and plump, as any other. Let such persons be informed, that it is impossible to shake a note, without going off of it, which occasions horrid discords; to remedy which evil, they must not shake any note but what is marked with a Trill, and that according to rule, which may be easily learned, under a good master.
- 10th. A Divider is to divide, or set off the parts which move together.
- 11th. A mark of distinction is set over a note, when it is to be struck distinct and emphatic, without using the grace of Transitions.
- N. B. This character, when properly applied, and rightly performed, is very majestic.
- 12th. A Close is made up of three, four, or more Bars, and always set at the end of a tune; it signifies a conclusion.

## L E S S O N VI

An Explanation of the several Moods of Time.

THE first, or slowest Mood of Time, is called Adagio, each Bar containing to the amount of one Semibreve: Four seconds of time are required to perform each Bar; I recommend crotchet beating in this Mood, performed in the following manner, viz. first, strike the ends of the fingers, secondly the heel of the hand, then thirdly, raise your hand a little and shut it up, and fourthly, raise your hand still higher and throw it open at the same time. These motions are called two down and two up, or crotchet beating. A Pendulum to beat Crotchets in this Mood, should be thirty nine inches, and two tenths.

THE second Mood is called Largo, which is in proportion to the Adagio as 5 is to 4; you may beat this two several ways. either once down and once up, in every Bar, which is called Minim beating; or twice down and twice up, which is called Crotchet beating: the same way you beat the Adagio. Where the tune consists chiefly of Minims, I recommend Minim beating; but where it is made up of less Notes, I recommend Crotchet beating: The length of the Pendulum to beat Minims in this Mood, must be seven feet, four inches, and two tenths; and the Pendulum to beat Crotchets, must be twenty two inches, and one twentieth of an inch.



N. B. When I think it advisable to beat Largo in Minim beating, I write "Minim beating" over the top of the tune, and where these words are not wrote, you may beat Crotchet beating. \*

THE third Mood is called Allegro, it is as quick again as Adagio, so that Minims are sung, to the time of seconds. This is performed in Minim beating, viz. one down and one up; the Pendulum to beat Minims must be thirty-nine inches and two tenths.

THE fourth Mood is called two from four, marked thus  $\frac{2}{4}$ , each Bar containing two Crotchets, a Crotchet is performed in the time of half a second; this is performed in Crotchet beating, viz. one down and one up. The Pendulum to beat Crotchets in this Mood must be nine inches and eight tenths long.

N. B. The four above-mentioned moods are all Common-time. THE next Mood is called six to four marked thus  $\frac{6}{4}$ , each Bar containing six Crotchets, three beat down, and three up. The Pendulum to beat three Crotchets in this Mood, must be thirty-nine inches and two tenths long.

THE next Mood is called six from eight, marked thus  $\frac{6}{8}$ , each Bar containing six Quavers, three beat down, and three up. The Pendulum to beat three Quavers, in this Mood, must be twenty-two inches and one twentieth.

N. B. The two last Moods are neither Common, nor Triple time; but compounded of both, and in my opinion, they are very beautiful movements.

THE next Mood is called three to two, marked thus  $\frac{3}{2}$ , each Bar containing three Minims, two to be beat down, and one up; the motions are made after the following manner, viz. Let your hand fall, and observe first to strike the ends of your fingers, then secondly the heel of your hand, and thirdly, raise your hand up, which finishes the Bar: These motions, must be made in equal times, not allowing more time to one motion than another. The Pendulum that will beat Minims in this Mood, must be thirty-nine inches and two tenths long.

THE next Mood is called three from four, marked thus  $\frac{3}{4}$ , each Bar containing three Crotchets, two beat down, and one up. The Pendulum to beat Crotchets in this Mood, must be twenty-two inches and one twentieth long.

\* And here it may not be amiss to inform you, how the length of Pendulums are calculated; take this instance, suppose a Pendulum, of thirty-nine inches and two tenths, will vibrate in the time of a second, then divide  $39\frac{2}{10}$  by 4, and it will give you the length of a Pendulum, that will vibrate twice as quick; and, multiply  $39\frac{2}{10}$  by 4, and it will give the length of a Pendulum, that will vibrate twice as slow. Make a Pendulum of common thread well waxed, and instead of a bullet take a piece of heavy wood turned perfectly round, as the bigness of a pullet's egg, and rub them over, either with chalk, paint, or white-wash, so that they may be plainly seen by candle light.



The same motion is used in this mood, that was laid down in  $\frac{1}{2}$ , only quicker, according to the Pendulum.

The next Mood is called three from eight, marked thus  $\frac{3}{8}$ , each Bar containing three Quavers, two beat down, and one up. The Pendulum to beat whole Bars in this Mood must be four feet, two inches, and two tenths of an inch long. The same motion is used for three from eight, as for  $\frac{1}{2}$ , only quicker; and in this Mood you must make three motions of the hand, for every swing of the Pendulum. N. B. This is but an indifferent Mood, and almost out of use.

N. E. The three last mentioned Moods, are all in Triple Time, and the reason why they are called Triple, is, because they are three fold, or measured by threes; for the meaning of the word Triple is threefold: And Common Time, is measured by Numbers, as 2—4—8—16—32,—viz. 2 Minims, 4 Crotchets, 8 Quavers, 16 Semiquavers, or 32 Demisemiquavers, are included in each Bar, either of which amounts to but one Semibreve; therefore the Semibreve is called the Measure Note; because all Moods are measured by it, in the following manner, viz. the fourth Mood in Common Time, is called two from four, and why is it called so? I answer: because the upper figure implies that there are two Notes of some kind included in each Bar, and the lower figure informs you how many of the same sort it takes to make one Semibreve. And in  $\frac{3}{8}$  the upper figure tells you, that there are three Notes contained in a Bar, and the lower figure will determine them to be Quavers; because it takes eight Quavers to make one Semibreve.

N. B. This Rule will hold good in all Moods of Time.

Observe, that when you meet with three Notes tied together with the figure 3 over, or under them, you must sound them in the time you would two of the same sort of Notes, without the figure. Note, that this Character is in direct opposition to the point of addition; for as that adds one third of the Time to the Note which is pointed, so this diminishes one third of the Time of the Notes over which it is placed; therefore I think this Character may with much propriety be called the Character of Diminution.

Likewise, you will often meet with the Figures 1, 2, the Figure one standing over one Bar, and Figure two standing over the next Bar, which signifies a Repeat; and observe, that in singing that strain the first time you perform the Bar under Figure 1, and omit the Bar under Figure 2, and in repeating you perform the Bar under figure 2, and omit the Bar under Figure 1, which is so contrived to fill out the Bars; for the Bar under figure 1 is not always full, without borrowing a Beat, or half Beat, &c. from the first Bar which is repeated, whereas the Bar under Figure 2, is, or ought to be full, without borrowing from any other but the first Bar in the Tune, and, if the first Bar is full, the Bar under Figure 2 must be full likewise. Be very careful to strike in proper upon a half Beat, but this is much easier obtained by Practice than Precept, provided you have an able Teacher.



## L E S S O N VII.

**Syncope, syncopation, or driving Notes, either thro' Bars, or thro' each other, are subjects that have not been sufficiently explained by any writers I have met with ; therefore I shall be very particular, and give you several Examples, together with their Variations and Explanations.**

**Example first.** The time is Allegro, and the Bar is filled with a Minim between two Crotchets ; you must take half the time of the Minim, and carry it back to the first Crotchet, and the last half to the last Crotchet, and then it will be equal to two Crotchets in each beat. See the Example, where it is expressed two or three different ways.

**In the 2d Example,** the time is Allegro, and the Bar is filled with a Crotchet before a pointed Minim ; take half the Minim and carry it back to the Crotchet, which makes one Beat ; then the last half of the Minim, together with the point of Addition, compleats the last Beat.

**In Example third,** you will find a Minim in one Bar tied to a point of Addition, in the next Bar, which signifies that the sound of the pointed Minim is continued the length of a Crotchet into the next Bar ; but the time which is occasioned by the point of Addition, is to help fill the Bar it stands in.

**Example fourth** is the same in  $\frac{3}{4}$ , as the first Example in Allegro.

**Example fifth** is the same as Example Second.

**Example sixth** is the same in  $\frac{3}{4}$ , as Example third in Allegro.

**Example seventh** is in  $\frac{3}{4}$ , as difficult, as any part of Syncope ; therefore I have given several Variations from the Example, in which the Bar is filled with two pointed Minims, which must be divided into three parts, in the following manner, viz. the first Minim must be Beat with the ends of the Fingers, secondly the point of Addition, and the first half of the last Minim, must be beat with the Heel of the hand, and thirdly, the last half of the last Minim, together with the point of Addition, must be beat with the band rising ; and in the several variations you must divide the Notes into three equal parts, so as to have one Minim in each Beat : And in all the Examples with their variations, you must first inform yourself what particular Note goes for one Beat, whether Minim, Crotchet or Quaver, and then divide the syncopated note accordingly. As this subject has not been very fairly explained by any of our modern Authors, I have great reason to think that it is not well understood ; therefore I recommend it to all Teachers, to insist very much on this part of practical Music ; it is a very essential part of their office : And if any who sustain the office of Teachers, should not be able to perform this Branch of their Business by the help of these Examples ; (for their Honor and their Pupils interest) I advise such Semiteachers to resign their office, and put themselves under some able Master, and never presume to commence Teachers again, until they thoroughly understand both Syncope and Syncopation in all its variations.



N. B. The same Examples of Syncope and Syncopation, which are set down in  $\frac{3}{4}$ , you may have in  $\frac{3}{8}$ ; only observe to substitute Minims for Semibreves, Crotchets for Minims, and Quavers for Crotchets; and in  $\frac{3}{8}$ , you must make the Notes as short again as they are in  $\frac{3}{4}$ .

When you meet with the two or three Notes standing one over the other, they are called choosing Notes, and signify that you may sing which you please, or all, if your part has performers enough, and remember that they add not to the time; but to the variety.

## L E S S O N VIII.

THE Grace of Transition is sliding; not jumping, from one note to another; therefore, it is called a Grace, because it is doing the work gracefully; it is intended as an ornament, which it really is, if it is well performed; it is also intended to sweeten the roughness of a leap. In my opinion, the turning thirds up and down, is a beautiful part of music; but you must not use the Grace of Transition, or lean on the intermediate Note in thirds, where the Notes are but a half beat in length; for that makes them sound like Notes tied together in threes; but you must strike such Notes as distinctly and emphatically as possible. See the Example, where I have set down, first the plain Notes, with the Grace following; and the half beat Notes are inserted in the Grace, as they are in the Example, which signifies that the Grace of Transition is not used in such Notes, in any case whatever.

## L E S S O N IX.

THERE are but four Primitive Concords in Music, viz. the Unison, Third, Fifth and Six; their Octaves are also meant. The Unison, is called a perfect Chord; the fifth is also called perfect: The third and sixth are called imperfect, because their sounds are not so sweet as the perfect. The Discords are, a second, a fourth, and a seventh, with their Octaves.

HERE take an Example of the several Concords and Discords, with their Octaves under them.



## A Table of Concords and Discords.

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28

Primitive Sounds,

Their Octaves,

And their Octaves again.

And their triple Octaves.

Concords.

Discords.

Concords.

Discords.

Concords.

Concords.

Discords.

By this Example, we see that there is a Discord between almost every Concord, which shews the extream difficulty of selecting the Concords from the Discords. For instance, if I attempt to strike a third, and strike it a little too flat, I run into the second; and if I strike it too sharp, I run into the fourth. Again, suppose I aim to strike an eighth, and strike it too flat, I fall into the seventh; or if I strike too sharp, I run into the ninth; so that to err, on either hand, is equally pernicious, and destructive to the Harmony.

Many persons imagine, that if they strike within a half note of the true sound, they are tolerable good fingers; for they say, "we strike it almost right, and therefore, we are very excusable." But let such persons be informed, that to strike a Note almost well, is striking it very ill indeed; for they had better strike it ten Notes off from the true sound, than to strike it a half Note; because a tenth is a Concord, and a half Note is a Discord; hence it appears that the nicer the Ear, the truer the sound; for as the ear is the umpire of all sound, I recommend it to all, who are blessed with musical ears, to study the art of music, and I presume they will not lose their labour; and, if they have not very extraordinary voices, yet by the help of their ear, they will harmonie well in concert. And those who have not a curious ear, I heartily wish could be perswaded to leave to practice of music to such as have; for I hereby inform them, that if they had the wisdom of *Solomon*, and the voice of an *Angel*, yet for want of a distinguishing ear, they would never make any proficiency in this sublime Art.



## L E S S O N X.

**THERE** are but two natural primitive Keys in Music, viz. A. the flat Key, and C. the sharp Key. No Tune can be formed rightly and truly, but on one of these two Keys, except the Mi be transposed by flats, or sharps, which bring them to the same effect, as the two natural Keys. B. Mi, must always be one Note above, or one Note below the Key; if above, then it is a flat Key, and, if below, then it is a sharp Key. But to speak more simply, if the last Note in the Bass, which is the Key Note, is named fa, then it is a sharp Key, and if la, then it is a flat Key; and observe, that it cannot end properly with Mi, or Sol.

N.B. It is very essential that these two Keys should be well understood, and must be strictly enquired into by all musical Practitioners; for without a good understanding of their different natures, no person can be a good judge of Music. The different effects they have upon people of different Constitutions, are surprising, as well as diverting. As Music is said to cure several disorders, if I was to undertake for the Patients, I should chuse rather to inject these two Keys into their Ears, to operate on their Auditory, than to prescribe after the common custom of Physicians.

Choristers must always remember to set flat Keyed Tunes to melancholy words, and sharp Keyed Tunes to cheerful words.

## L E S S O N XI. Concerning SLURS.

**IN** turning a chain of Notes under a Slur, you must keep your lips assunder, from the first Note to the last; for every time you bring your lips together you break the Slur, and spoil the Syllable, which is very disagreeable to the Ears of all good Judges; because it destroys the Pronunciation; but to avoid that, you must keep your lips and teeth asunder, till the Slur is finished, and if it be possible, hold your breath to the end of the Slur; because stopping for breath, makes great breach in Pronunciation. And in order to do that more effectually, I advise you to take breath just before you get to a Slur; and then you may go through with ease; and I think it is ornamental to sing a Chain of Notes something softer than you do where they are plain.

Be sure not to force the Sound thro' your Nose; but warble the Notes in your Throat; and by following these directions, you may presently become expert in the practice; and in performing Pieces where your part is sometimes silent, after you have beat your empty Bass, you must fall in with *spirit*; because that gives the Audience to understand another part is added, which perhaps they would not be so sensible of, if you struck in soft.

\* In singing Music you must be very distinct and emphatic, not only in the Tune, but in the pronounciation; for if there happens to be a Number of greater Voices in the Concert than your own, they will swallow you up; therefore in such a case, I would recommend to you the resolution (tho' not the impudence) of a discarded Actor, who after he had been twice hissed off the Stage, mounted again, and with great Assurance he thundered out these words "I will be heard."



## L E S S O N XII. Concerning PRONOUNCIATION.

MANY words which end in Y, and I, should be pronounced as ee, but not all words; for instance, the words *sanctify, magnify, justify, glorify, &c.* must be pronounced as they are spelt, otherwise they would run thus, *sanctifce, magnifce, justifce, glorifce*, which sort of pronounciation would utterly destroy the sense. Musicial pronouncers must never sacrifice the sense, for the sake of softening the sound; but were the sense and the sound run counter to each other, the sound must give way. Yet there are many words which end in Y, that may be pronounced as ee, without hurting the sense: as for instance, the words *majesty, mighty, lofty, &c.* these words strike the Ear much pleasanter, when ty, is softened into tee, and the sense is as well (or better) expressed, than it could be the other way; but I have heard some singers pronounce *my* as *me*, because they were strenuously set against ending any syllable with Y, or I, which I think is very absurd, and is very often in the face and eyes of common sense; for supposing these words should occur, *My soul praise the Lord, speak good of his name.* According to their manner of pronounciation, it would run thus *me soul praise the Lord, &c.* So that by substituting E in the room of Y, they confound the whole sentence; for it would sound to the Audience, as if they had begun to sing by Note, and fell into the words inadvertently, *Me soul*, having the same sound in singing, as, *mi sol*, and all this confused jumble arises from the misapplication of one letter.

But however, if the sense of the subject obliges you to sound ty, or ti according to the strictness of the letter, you must not strike them so emphatically, as you would tee; but endeavour to slide over them smoothly and easily, and with a (seemingly) careless air; ease in singing is very ornamental, and a good Pronouncer is accounted almost half a Singer.

## L E S S O N XIII.

SING that part which gives you least pain, otherwise you make it a toil, instead of pleasure; for if you attempt to sing a part which is (almost or quite) out of your reach, it is not only very laborious to the performer; but often very disagreeable to the hearer, by reason of many wry faces and uncouth postures, which rather resemble a person in extreme pain, than one who is supposed to be pleasantly employed. And it has been observed, that those persons, who sing with most ease, are in general the most musical; for easy singing is a distinguishing mark of a natural Singer, and it is vastly more agreeable (at least to me) to hear a few wild uncultivated sounds from a natural Singer, than a Concert of Music performed by the most refined artificial singers upon earth; provided the latter have little or not assistance from nature.

ONE very essential thing in Music, is to have the parts properly proportioned; and here I think we ought to take a grateful notice that the Author of Harmony has so curiously constructed our Organs, that there are about three or four deep voices suitable for the Bass.



to one for the upper parts, which is about the proportion required in the laws of Harmony ; for the voices on the Bass should be *majestic, deep and solemn* ; the tenor, *full, bold and manly* ; the Counter *loud, clear and lofty* ; the Treble *soft, shrill, and sonorous* ; and if suitable voices cannot be had, to sing each part properly, some of the parts had better be omitted ; for it is a maxim with me, that two parts, well sung, are better than four parts indifferently sung ; and I had rather hear four people sing well, than four hundred almost well.

#### L E S S O N XIV.

GOOD singing is not confined to great singing, nor is it entirely dependant on small singing. I have heard many great voices, that never struck a harsh Note, and many small voices that never struck a pleasant one ; therefore if the Tones be Musical, it is not material whether the voices be greater, or less ; yet I allow there are but few voices, but what want restraining, or softening upon high notes, to take off the harshness, which is as disagreeable to a delicate ear, as a wire-edged razor to a tender face, or a smoky House to tender eyes. It is an essential thing in a master, to propagate soft singing in the school ; because soft musick, has a great tendency to refine the ears of the performers, and I know by experience, that a new piece may be learned with more ease to the master and scholars, where they practice soft singing, and in less than half the time, it would otherwise require. Here take a few hints, viz.

1. LET the low notes in the bass be struck full, and the high notes soft.
2. LET not the upper parts overpower the lower ones.
3. LET each performer attend critically to the strength of his own voice, and not strive to sing louder than the rest of the company ; unless he is in the place of a leader.
4. LET each performer sing the part that is most suitable to his voice ; and never stretch it beyond its proper bearing.
5. If you are so unhappy, as to set a piece too high, it is best to worry through without lowering the pitch ; because that has a tendency to take away the *spirit* of the performers ; but if you set a piece too low you may raise it according to your judgment, and that will serve to *animate* the performers.
6. Do not set the pieces so high as to strain the voices ; for that takes away all pleasure in the performance, and all music from the composition.

7. FINALLY let every performer be fully qualified for a leader.

✍ I would take this opportunity, to acquaint my younger Pupils, that it is deemed a point of ill manners to invade the province of another, by singing a Solo, which does not belong to your part ; for it will admit of these two constructions, viz. that the persons to whom it is assigned, are not capable of doing justice to the piece, or at least, that you are more capable than they. It is also very degrading to the author to sing, when he (for reasons perhaps unknown to you) by presenting a number of empty Bars, tacitly forbids



your singing, and no doubt this intention of his, is to illustrate some grand point, in the plan of the composition ; when, by your ill-timed interruption, you not only destroy the sense, intended to be conveyed in the composition ; but convey a very different sense to the audience : therefore for you to sing, when the author forbids your singing, is both unmannerly and ostentatious.

It is also well worth your observation, that the grand contention with us, is, not who shall sing *loudest* ; but who shall sing *best*. N. B. ALTHOUGH these lessons must be well understood by the scholars ; yet I do not insist upon their being kept from sounding until they have thoroughly attained them ; but before the school is finished, you must read lectures upon every lesson, and they must read them until they remember the substance without a book, so far as to recite each lesson, and if they do not understand all the terms that are made use of, they may find them in the Dictionary, in which, I have been very careful to insert as many musical words, as I thought necessary.

## Rules how to call the Notes readily in all the parts.

SUPPOSE, for instance, you can call the Notes in the Tenor, by the same rule you may call them in the Treble, because the *Mi* is fixed on the same line, or space. The *Mi* in the Bass is two Notes lower than it is in the Tenor, or Treble, as thus. If the *Mi* is on the middle line in the Tenor, then it is on the lower line but one in the Bass. The *Mi* in the Counter is but one Note lower than it is in the Tenor, or Treble, therefore if the *Mi* be on the upper line in the Tenor, or Treble, then it is in the upper space in the Counter, and the *Mi* in the Counter is one Note higher than it is in the Bass.

## Observe these Rules for regulating a Singing-School.

As the well being of every society depends in a great measure upon GOOD ORDER,\* I here present you with some general rules to be observed in a Singing-School.

1<sup>st</sup>. Let the society be first formed, and the articles signed by every individual ; and all those who are under age, should apply to their parents, masters or guardians to sign for them : the house should be provided, and every necessary for the school should be procured, before the arrival of the Master, to prevent his being unnecessarily detained.

2<sup>d</sup>. The Members should be very punctual in attending at a certain hour, or minute, as the master shall direct, under the penalty of

\* I have heard it remarked that "Order was the first thing which took place in Heaven."



small fine, and if the master should be delinquent, his fine to be double the sum laid upon the scholars. — Said fines to be appropriated to the use of the school, in procuring *wood, candles, &c.*

N. B. The fines to be collected by the Clerk, so chosen for that purpose.

3d. All the scholars should submit to the judgment of the master, respecting the part they are to sing; and if he should think fit to remove them from one part to another, they are not to contradict, or cross him in his judgment; but they would do well to suppose it is to answer some special purpose; because it is morally impossible for him to proportion the parts properly, until he has made himself acquainted with the strength and fitness of the pupil's voices.

4th. No unnecessary conversation, whispering, or laughing, to be practised; for it is not only indecent, but very impolitic; it being a needless expence of time, and instead of acquiring to themselves respect, they render themselves ridiculous and contemptible in the eyes of all serious people; and above all, I enjoin it upon you to refrain from all levity, both in conduct and conversation, while singing sacred words; for where the words *God, Christ, Redeemer, &c.* occur, you would do well to remember the third Commandment, the profanation of which, is a heinous crime, and God has expressly declared he will not hold them guiltless who take his name in vain; and remember that in so doing, you not only dishonor God and sin against your own souls; but you give occasion, and very just ground to the adversaries or enemies of music, to speak reproachfully. Much more might be said; but the rest I shall leave to the Master's direction, and your own discretion, heartily wishing you may reap both pleasure and profit, in this your laudable undertaking.

## An Historical Account of G. Gamut, as related by herself, taken in short hand by the Author.

I, G. Gamut, was neither begotten, nor born; but invented \* by the Royal Psalmist, that great master of Sacred Music, who in an

\* It is recorded in sacred writ, that while I was in Embryo "The morning stars sang together, and all the sons of God shouted for joy." And that Miriam and the children of Israel sang praises to God; but I suppose it was by immediate inspiration, or some supernatural assistance; for I frankly confess they had no assistance from me.



ecstasy of joy, was inspired by God, and assisted by me, to "to break forth into joy" saying, "I will bless the Lord at all \* times, his praise shall continually be in my mouth" and not contenting himself with this Divine Soliloquy, he earnestly, in the vehemence of his spirit, calls upon "every thing that hath breath, to praise the Lord" sweetly inviting them in these enchanting strains, "O ! taste and see that the Lord is good," and again "O magnify the Lord with me, and let us exalt his holy name together." "O sing unto the Lord a new song ; worship the Lord in the beauty of holiness." And by way of adoration, he seems fully determined, to praise the Lord, in such strains as these, "O God, my heart is fixed, I will sing and give praise, I will sing praise unto my God while I have being. It has been judiciously observed, that the staff which David carried in his hand, when he went forth against Goliath, was a musical staff ; and the five stones which he put into the bag, were but types of the five lines, of which that staff was composed. It is also supposed by some, that the stone mentioned, wherewith he slew the giant, was a Dominant Tone † taken from me and discharged out of a canon ‡ of David's invention. This canon was afterwards, in great estimation among the children of Israel ; it was the only engine, or instrument of war made use of § in King Jehoshaphat's army, when three mighty nations fell, slain before them. A frequent discharge

\* The wise man says, that "to every thing there is a season, and a time to every purpose under the sun." And the Royal Psalmist says, "I will sing of mercy and of judgment." Surely, this holy example is worthy our imitation, and if we are authorised to sing both of mercy and of judgment, we may sing day and night without ceasing ; for the prophet Jeremiah tells us, that his mercies are new every morning ; and in another place, he says "righteous art thou O Lord, yet let me talk with thee of thy judgments." It remains then, that we "Bless the Lord at all times, and let his praise be continually in our mouths."

† This Dominant Tone, is typical of a strong faith of which David seems to avail himself, and upon this strength he (in the language of a christian hero) most emphatically expresses himself, in the following words, "The Lord is on my side, I will not fear what men can do unto me." And again, "Though an host should encompass me about, yet I will not be affraid ; for I will go on in the strength of the Lord my God."

‡ A canon is a sort of musical composition variously composed and performed.

§ The Tone which was chosen by King Jehoshaphat's army was this, viz. "Praise the Lord, for his mercy endureth forever." It is worthy of notice, that the canon was pointed towards heaven, and not towards the enemy. And farther it has been observed, that whenever the Israelites were not furnished with this kind of artillery, they were easily vanquished by their enemies.



of this canon by Paul and Silas, caused the earth to reply \* by way of unison, in such an extraordinary manner, that it produced a great earthquake, so that the foundations of the prison were shaken, the doors (in spite of locks, bolts and bars) flew open, the handcuffs and shackles relinquished their hold; so that the house was no longer a prison; for all restraint was miraculously taken away. By way of gratitude, I acknowledge myself much indebted to Pythagoras, that Prince of Philosophers, who introduced me into the Royal Family, or number † seven: Nor can I, in justice to Guido Areteus, ‡ pass by his great merit unnoticed; for before this great Musical Physician undertook for me, my habit of body was so decayed, and my constitution so much impaired, by the quackery of many musical impostures, that many of my true votaries began to despair of my recovery. — And, here it may not be amiss to inform you, that I am a very fruitful matron, being always pregnant; and it is in the breast of the operators, to deliver me of either gender they think proper. The children being equally handy to the birth. I am exempted from the common curse of mothers in general; for I bring forth without pain: Though sometimes at my delivery, I am so roughly handled, that it causes abortion, or some monstrous birth. But, thanks to great Guido, my habit of body is so strong, and my constitution so firm, that I receive no manner of injury thereby. I am a great lover of my natural offspring; yet so great is my impartiality, that I have given a power of attorney

\* Philosophers agree, that there is a natural propensity in every sonorous body to reply (by way of echo) to any sounding body in unison with itself; and it is well known that the deeper the tone, the greater the tremor. Hence it is, that cannon by reason of their extreme depth, affect the air so sensibly.

† Historians relate, that "Pythagoras, in passing by a Smith's Shop, found that the sounds proceeding from the hammers, were either more grave, or acute, according to the different weights of the hammers. The Philosopher, to improve this hint, suspends different weights by strings of the same bigness, and found in like manner, that the sounds answered to the weights. This being discovered, he found out those numbers which produced sounds, that were consonant: as that two strings of the same substance and tension, the one being double to the other in length, gave that interval, which is called a Diapason. The same was also effected from two strings of the same length and size, the one having four times the tension of the other. By these steps from so mean a beginning did this great man reduce what was only noise before, to one of the most delightful sciences, by marrying it to the Mathematicks." Note, that Pythagoras was born in Samos, 524 years before Christ.

‡ Guido lived about 710 years ago. He was a great improver of the Musical Scale: He caused it to be called Gamut, that it might begin with the first letter of his name. Historians relate, that he was born in Tuscany.



to *Harmony*, who has made choice of these three sagacious gentlemen to be present at my delivery, viz. *Tune, Time, and Concord*. And if they (in their great wisdom) shall judge the issue to be unnatural, I cheerfully consent that the law should take place upon it, viz. That it should be smothered : And if any piece, which stands thus legally condemned, should chance to escape the vigilance of this Committee, I hereby declare (in spite of the paradox) that it is not mine ; but illegitimate.

My sons \* have a strong propensity to mirth and cheerfulness, always delighting to frequent weddings, festivals, concerts, &c. and some of them seem to be greatly pleased in warlike achievements, and tho' they carry no instruments of death or destruction, yet they are so extremely animating † that they cause even cowards to fight, and pusillanimity to perform wonders. And though they are often times exposed to the hottest fire of the enemy, yet they are never in danger, because Apollo has rendered them invulnerable.

My Daughters ‡ have as great a propensity to grief and melancholy, as their brothers to mirth and cheerfulness ; always attending absent lovers and singing funeral Elegies, Dirges, &c. And though their dispositions are so diametrically opposite to each other, yet it is very common to find them both in the same Anthem, not by way of contradiction, or confusion ; but in exact conformity to the time mentioned by the wise man, who said, " There is a time to mourn, and a time to rejoice."

For one says, " O my God, my soul is cast down within me," and again " My soul cleaveth to the dust, my soul melteth for heaviness." The other saith, " Sing ye merrily unto God, our strength ; make a cheerful noise unto the God of Jacob." And again, " Make a joyful noise § unto the Lord all ye lands ; serve the Lord with gladness."

\* The sharp Keys are ranked in the Masculine Gender ; therefore, Dame Gamut calls them her sons.

† By this, is understood the Fife and Drum, and other martial instruments of music.

‡ The flat Keys (by way of contrast to the Sharp) are ranked in the Feminine Gender. N. B. These Genders admit no neuter.

§ I had almost forgot to inform you, that some of my sons are wholly employed in making pills, to purge melancholly ; and as I have no desire to keep this salutary preparation a secret, I here present you with the receipt, verbatim. " Take of Bass, Tenor, Counter, and Treble, each an equal proportion ; mix them in a Vehicle of Consonance, with as great a number of Vibrations, as will amount to a Coincidence. Let this be conveyed into the ears, through the medium of vociferation and articulation ; and it will not fail of having the desired effect."



SOMETIMES, my Sons attempt to \* mourn, and my daughters to rejoice ; but these attempts are such an open violation of their own natures, and are always attended with such hideous shrieks and dolorous outcries, that, to prevent such absurdities for the future, I have put them under the inspection of *Ingenuity* and *Propriety*.

SOMETIMES (as the subject matter of a flat key) I take up a Lamentation, that I have not been introduced into Africa ; for I have been informed by historians ; that " If the mental acquirements of the natives, were adequate to their mechanic powers, they would be able to do me much greater honor, and infinitely more justice, than any set of people I have ever been conversant with heretofore." Although I am a solid body, yet I afford abundance of Air. † And I heartily wish, that justice would allow me to say, the air was always pleasant.

To confirm what I have before asserted, I think it expedient to inform you, that in my perigrination through the wilderness of this world, I became intimately acquainted with a certain *species* of something, vulgarly called *Time* ; ‡ which (as Dr. Young elegantly expresses it) " was cut from out eternity's wide round." And although we have each of us the same set of admirers, yet we never view each other as rivals, but assistants ; for we are continually lending new graces, and affording new beauties to each other ; and are so

\* By these remarks, the absurdity of adapting a sharp keyed tune, to a Psalm of Penitence and Prayer, and a flat keyed tune, to a Psalm of Praise and Thanksgiving, is strikingly set forth. Suppose a preacher, on a fast day morning, for his discourse, should speak from these words, viz. " Enter into his gates with thanksgiving, and into his courts with praise." And for the afternoon, " Give your way, eat the fat, and drink the sweet, and send portions unto them for whom nothing is prepared ; neither be ye sorry, for the joy of the Lord is your strength." We will carry this supposition yet farther, and suppose, that in his great wisdom, he should on a thanksgiving day morning, speak from these words, viz. " A day of darkness and gloominess, a day of clouds and thick darkness." And in the afternoon, " Let neither man nor beast, herd nor flock taste any thing ; let them not feed nor drink water ; but let man and beast be covered with sack cloth." But says the impartial reader, " this is ridiculous, this would be intolerable ; but is the simile just, is it not exaggerated ? " I answer, it is just, and without exaggeration.

† Note, that every piece of music is called an Air.

‡ History informs us, that Dr. De Maris, a Frenchman, was the first that invented and ascertained the length of the notes, and their proportion from each other, viz. " That the *Semibreve* is twice as long as the *Minim* ; the *Minim* twice as long as the *Crotchet*, &c.

N. B. He lived about the year 1330.



closely connected, that our true votaries are free to declare, they know not where to give the preference : For *tune* without *time*, is destitute of order ; and *time* without *tune*, is destitute of harmony. Indeed there is at certain seasons, such uniformity and exactness in our movements, that many persons (who you may reasonably suppose, are not connoisseurs in this sublime *art*) have positively affirmed, that *time* and *season* were synonymous terms.

I am, this day, several hundred years old, and yet I find myself as strong as I was when Guido left me ; for my *constitution* is no ways impaired, nor my natural forces in the least abated. And if I may be allowed to judge of things future by things past and present, I may reasonably conclude, that I shall not be extinct ; but continue without any great variation or change, till that *grand period* shall arrive, when my dear friend and ally shall be swallowed \* up in eternity. When my daughters shall be consigned over to perpetual oblivion, † and my sons shall rise and shine as stars of the first magnitude. Then shall I “ *be changed in a moment, in the twinkling of an eye. This corruptible must put on incorruption, and this mortal must put on immortality.* ” Then shall these temporary distinctions of *Preceptor* and *Pupil*, *Performer* and *Auditor*, be done away ; for (as Milton expresses it) “ No one exempt, no voice, but all well would join melodious part ; such concord is in Heaven.”

Here shall be no *jarring strings*, no *dissonant voices* in this grand chorus ; here are no *double Bars* to pause at, nor *Notes of Silence* to breathe at ; but an *infinity* of vibrations, and an uninterrupted and eternal coincidence shall finally and fully take place. Here is harmony in purity, and music in perfection : Here the king and the peasant, the prince and the porter are in unison with each other. Here are pleasures extatic, and joys never fading. “ Alleluia ; for the Lord God omnipotent reigneth.”

“ There's no distinction here, join all your voices,

“ And raise your heads ye Saints, for Heaven rejoices.”

“ And again they said, *Alleluia.* ”

\* Alluding to Revelations, Chapter 6, “ There shall be time no longer : ”

† As penitence and prayer, are not mentioned as the business of Heaven ; but are supposed to be swallowed up in praise and thanksgiving. So Dame Gammut may with propriety say, that “ her daughters will be extinct, and her sons rise and shine, &c.”



# A Musical Dictionary,

C O N T A I N I N G

An Explanation of the most useful Terms that are used in Music ;  
in Alphabetical order.

**A**CCENTS. The emphatical notes in music.

**ADAGIO.** Very slow, the slowest movement of time.

**ACCENTOR.** The leader, or chorister, who is expected to pronounce distinctly.

**ALLEGRO.** Very quick, being as quick again as Adagio, i. e. two bars in Allegro, are performed in the same time, as one in Adagio.

**AFFECTUOSO.** Tender and affectionate.

**ALLELUIA.** Praise ye the Lord, the same as Hallelujah, and is esteemed as much the best word in music.

**ALTUS.** The Counter.

**ACUTE.** When the notes are high and sharp.

**ANONYMOUS.** The Authors name not known.

**ASSAYING.** Trying if voices are in true tone.

**ANTHEM.** A divine song, generally in prose.

**B**REVE. An ancient note twice the length of a Semibreve.

N. B. The moderns have dropped this note entirely.

**BASS.** The lowest, or foundational part ; the most majestic part in music, generally set in the F cleff.

**BINARY-TIME.** Up and down, both equal.

**BAR DOUBLE.** An insignificant character in church music ; therefore but little

esteemed among us.

**BAR-SINGLE.** Which divides the time of the tone into equal parts, and also directs where to place the accents.

N. B. A most dignified character of very great utility.

**BAR-FULL.** When there is a sufficient quantity of notes included in each Bar, to answer the time of the tune, viz. if the time be Adagio, Largo, or Allegro, one Semibreve, or the same quantity of less notes are required, to fill a bar ; if the time is  $\frac{3}{4}$ , three Minims fill a bar ; if  $\frac{3}{8}$  then three Crotchets, &c.

**BAR-EMPTY.** When the bar contains no notes of Sound, but notes of Silence.

**BEAT.** One motion of the hand, or foot in keeping time.



**BEAT-NOTE.** The note which goes for a beat, viz. a Minim is the Beat-Note in Allegro, and  $\frac{3}{4}$ , a crotchet is a Beat-Note in  $\frac{3}{4}$ , and  $\frac{3}{8}$  &c.

**CAROL.** A song, or hymn of joy, on a feast, or birth day.

**CANON.** A perpetual fuge.

N. B. Canons are not esteemed with us so much as formerly, and I think not without good reason; for we can express all the beauty and variety of Canons, in fuging music, and with this apparent advantage, viz. that all the performers may sing the part most suitable to their voices, which cannot be done in canons; for they partake of the height of the counter, and the depth of the bass, and unless the performers have suitable voices for every part, they cannot sing a canon with ease, or elegance; therefore I think the contrivance of canons is more curious than useful.

**CONSONANCE.** Sounds which are agreeable, much the same as Consonant.

**CLIFF.** The key to unlock, or open a piece of music, consisting of three, viz. F. C and G.

**CHANT** To sing.

**CHORUS.** All parts moving together.  
**CHORO-GRANDO.** The grandest chorus.

**CLAVIS.** Or cliff, or key. See cliff.

**CONCORD.** An agreeable or musical sound.

**CROTCHET.** A note, half the length of a Minim, and twice the length of a Quaver.

**CHOIR.** A company of musicians.

**COUNTER.** A part between tenor and treble.

**D A-CAPO.** End with the first strain. It is often set in minuets, jigs, marches and songs, at the end of a tune, and refers the performer back to the first strain.

N. B. Sometimes the word is wrote at length, and sometimes only D. C.

**DISCANT.** The art of composition.

**DISCANT-DOUBLE.** Or double-discant, is when the bass and tenor pass by each other, so that the bass becomes highest and the tenor lowest. In such compositions the bass and tenor exchange characters for the time being.

N. B. Particular care should be taken on such notes to sound the bass soft, and tenor

full; otherwise the upper part will overpower the lower.

**DISCORD.** A disagreeable sound.

**DISONANCE.** A disagreeing noise.

**DISONANT.** The same as discord.

**DICTIONARY.** A magazine of words, together with the explanation.

**DIAPENTE.** A fifth, a sweet concord.

**DOMINANT TONES.** Such as the key note, the greater third, greater sixth, &c.

**DIVISION.** Arunning, or singing a chain of quick Notes.

**DOXOLOGY.** Glory to God, or a song to the trinity.

**DUODECIMO.** A twelveth, an Octave above *Diapente*, consequently a Concord.

**DECIMO.** A tenth, a grand Concord, an Octave above the third, or Trio.

**DEMI.** [In music] is the half of a half. i. e. a Demisemiquaver is the fourth of a Quaver, and the half of a Semiquaver.

**DIAPASON.** An eighth, the next perfect Concord to the Unison.

**DISDIAPASON.** A fifteenth, a Concord, an Octave above Diapason, and two Octaves above Unison.

**DIVOTO.** In a devout manner



**DOUBLES.** All Notes that descend below Gamut, viz. the lower line in the Bass, are called doubles, as double F, double E, double D, double C, double B, double A, double G; and all below double G, are called double double; as double double F, &c.

N.B. But few voices reach below double C, except it is done by blowing.

**EMPHATICAL NOTES.** Are where the accent is placed.

**EMPHASIS** The same as accent.

**ELEGY.** A funeral hymn, or song.

**ENCORE.** Sing it again, the same as repeat.

**ERRATA.** Errors in the publication, or printing.

**ETYMOLOGY.** The first derivation from whence a word, or sound is taken.

**EXPLORE.** To find out by study.

**F CLIFF.** In the Bass, fixed on the upper line but one.

N. B. It is one whole tone below the G Cliff in the Tenor.

**FOURTH.** A Discord.

**FORTE.** Loud, and full.

**FORTISSIMO.** Very loud.

**FUGE.** Or Fuging, Notes flying after each other, altho' not always the same sound.

N. B. Music is said to be Fuging, when one part comes in after another; its beauties cannot be numbered, it is sufficient to say, that it is universally pleasing.

**FLAT.** A character used to sink a Note half a tone lower, and to regulate the Mi, in transposition.

**FIFTH.** See Diapente.

**GAMUT.** The Aretinian Scale of Music; also the name of the lower line in the Bass.

**GRAVASONUS.** Very grave and solid.  
**GUIDO ARETINUS.** The inventor, or at least the improver of the present Scale of Music.

**GLOSSARY.** Much the same as Dictionary.

**GRAVE.** Slow in Time, or in Vibration.  
N. B. Grave and Acute are opposite to each other.

**G. Cliff.** For the Treble and Tenor, fixed on the lower line but one.

N. B. G. in the Treble, is an Octave above G in the Tenor.

**HARMONY.** The agreement that results from practical Music.

**HARP.** A stringed Instrument.

**HARPSICORD.** A wire Instrument, with Keys like an Organ.

**HEXACHORD.** A sixth, an imperfect Concord.

**HARMONIC.** See Harmony.

**HALLELUJAH.** See Alleluia.

**HOSANNA.** By some Authors, it is "save we beseech thee," and according to others, the same as Hallelujah.

N. B. I use it for Hallelujah.

**IMITATION.** Is when one part imitates, or mimicks another.

N. B. This is frequently done in Fuging pieces.

**INHARMONICAL.** Sounds disagreeable.

**INTONATION.** The art of rightly pitching a Tune; see Pitch-pipe.

**JARGON.** The worst of sounds; see Discord.

**KEY.** The Dominant, or principle Note, or tone on which the Tune is founded.

**KEY.** Natural, or natural Key, viz. A, and C.

**KEY.** Artificial, or artificial Key, is when B-Mi, is transposed by Flats, or Sharps.



**LONG.** A note containing two Breves; now out of use.

**LARGE.** A Note containing two Longs; now out of use.

**LEDGER LINES.** Lines which run above, or below the five lines.

**N. B.** All Notes that run more than an Octave above the G Cliff, in the Treble, are said to be in Alt.

**LARGO.** A middle movement of Time, between Adagio, and Allegro.

**N. B.** According to the Pendulums, you must perform five Bars in Largo, to four in Adagio.

**LANGUISSANT.** In a languishing manner.

**LUTE.** A stringed Instrument.

**MEASURE NOTE.** A note containing a whole Bar of Time. In Adagio, Largo, and Allegro, a Semibreve is the Measure Note; because it fills a Bar of itself, and in  $\frac{2}{4}$ , a Minim is the measure Note, for the same reason.

**MINIM.** A Note as long as two Crotchets, and half as long as a Semibreve.

**MOOD.** The mark or measure of Time,

**MAJOR.** The greater.

**MINOR.** The less.

**MEDIUS.** The Treble sung an Octave below itself, with a Tenor Voice.

**MUSICO THEORICO.** A Composer, Master, or teacher of Music.

**MAESTUSO.** With Majesty & Grandeur.

**NONA.** A ninth, an Octave above Secundo, consequently a Discord.

**NOTA-BENE.** Or N. B. mark well.

**OCTAVE.** An eighth of 12 Semitones; see Diapason.

**OSCILLATION.** A Vibrating, or swinging.

**ORGAN.** The grandest of all Musical Instruments.

**PITCH-PIPE.** An Instrument to give tunes a proper pitch, consisting of, 1<sup>st</sup> the Chest, or hollow Tube; 2<sup>d</sup> the Register, or Slider, on which the letters are marked; which being pushed in, or down out of the Chest, untill you get to the letter; then by blowing gently, you obtain the true sound. Observe not to blow too hard for that will

cause a false sound; nor too weak, for that will emit no sound at all.

**N. B.** Most of the Pitch-pipes in the country are set too high, they should be regulated by an Organ.

**PIANO.** Soft, like an Eccho.

**PRESTO.** Quick.

**PHILO-MUSICO.** A lover of Music.

**QUARTA.** Four parts in Score.

**QUAVER.** A Note containing two Semiquavers, and half as long as a Crotchet.

**RECTE and RETRO.** Forwards and backwards.

**REPEAT.** A certain part to be performed over again.

**REPLICA.** See Repeat.

**SEMI.** The half.

**SEMIQUAVER.** A Note containing two Demisemiquavers, and half as long as a Quaver.

**SCORE.** All parts standing Bar against Bar, according to the nicest rules.

**N. B.** Music out of Score, is said to run without time.



**SEMITONIC.** The Octave divided into twelve Semitones.

**SYNCOPEE.** Notes that are longer, being placed between two that are shorter, viz. when a Note, which is a whole Beat, is placed between two Notes, which are but half Beats, so the long note must be divided into two parts, in beating time.

N. B. This cannot be so well expressed in Theory as in Practice.

**SYNCOPIATION.** Is when the sound of the last Note in one Bar, is carried over into the next Bar, and tyed by a Slur.

**SHARP.** A mark of extension, to raise a Note half a tone higher, it is also used to regulate the Mi in transposition.

**SOLO.** or Solus. Either part alone.

**SERANADE.** Night-music played, or sung at the door, or window.

N. B. This sort of nocturnal Music is not so much in vogue with us Americans, as it is in Europe, where the young gallants frequently entertain their mistresses in amorous ditties.

**SEPTIMA.** A seventh, a Discord.

**SECUNDO.** A second, a Discord.

**SYMPHONY.** An air, which is played, or sung without words, before the song begins, and sometimes such airs are in the middle of a piece, and at the end.

**STAFF.** The five lines on which the tune is set.

**TACET** or Tacetness. Be silent, and beat your empty Bars.

**TARANTULA.** A spider in Italy, whose bite is cured only by Music.

**TRINARY MEASURE.** Triple time.

**TE DEUM.** A song of praise and thanksgiving after a great deliverance, or victory.

**TRANSPOSITION.** A removing from one Key, or letter to another.

**TREBLE.** The third Octave above the Bass, adapted to feminine voices, in either sex, contra'd to the G cliff.

N. B. The G Cliff in the Treble, is an Octave above the G Cliff in the Tenor.

**TENOR.** The second part above the Bass, the leading part in the church.

N. B. The Moderns confine it chiefly to the G Cliff, and consider it an Octave below the Treble.

**TRIO.** A third, a Concord.

**TRIPLA TIME.** Moving and measured by threes.

**TUTT.** All voices together.

**UNISON.** One and the same sound.

**VOLUNTARY.** An Air which is played on an Organ, it is performed in Church before service begins, to soothe the minds and calm the passions of the Audience, for the fit worship of God.

**VIVACE.** Quick and lively.

**VIBRATION.** A shaking, or trembling.

**VIGOROSO.** With life and vigour.



# To the GODDESS of DISCORD.

MY DREAD SOVEREIGN,

I HAVE been sagacious enough of late, to discover that some evil-minded persons have insinuated to your highness, that I am utterly unmindful of your Ladyship's importance; and that my time, as well as my talents, was wholly taken up in paying my divoto to your most implacable enemy and strenuous opposer, viz. the GODDESS of CONCORD; which representation is as false as it is ill-natured; for your Ladyship may believe me without hesitation, when I assure you on the word of an honest man, that knowing your Ladyship to be of a very captious disposition, I have always been very careful of trespassing on your grounds for fear of incurring your displeasure, so far as to excite you to take vengeance (which is well known to be your darling attribute.)

I have likewise been informed, that some of my most implacable enemies are some of your Majesty's privy-council; and that your Majesty's Secretary at war, viz. Lord Jargon, was about to send some of your other Lords in waiting, viz. Lord second, Lord 7th, Lord 9th, alias Lord 2d, junior, with some others, to beat a tattoo upon the drum of my ear, with so great a number of contra-vibrations, without the intervention of a single coincidence, and with so much Forte as to dislocate my auditory; upon which information I called a court of Harmony, the result of which was, to repel force by force; and we had even proceeded so far as to order Lord Consonance, our Secretary at peace, to furnish our life-guard with an infinite number of coincidences, without the intervention of one contra-vibration; and although we have the majority on our side, yet we held it in scorn to take any advantage from our numbers, therefore we had selected an equal number of those who had attained unto the first three, viz. Lord Unison, Lord Diapente, Lord Octave, alias Lord Unison, jun'r, and for their Aid-de camps, we had chosen two twin brothers, viz. Major and Minor Trio, together with Major Sixth; &c. We had proceeded thus far, when in turning over a very antient history, I met with the following passage, viz. "*by wise council thou shalt make thy war, and in multitude of counsellors there is safety.*" Upon reading this passage I was resolved to enlarge the council, therefore we made choice of king Solomon, the son of David (but as he nor his father was never known to traverse your territories I suppose you have no knowledge of them). The result of our second council was to lay aside this enterprize and proceed in a very different manner; for by consulting this great counsellor, we were convinced "*that wisdom is better than weapons of war.*" Therefore it was resolved, that I singly should begin the attack in the common form of dedications, and besiege you with flattery, & if that should fail as we have brib'd over a number of your nobility, we are determined to turn their force against you, and then we assure our-  
selves on your patience in this ambiguous preamble: know then dread Sovereign, that I have composed  
and without vanity. I believe you will readily grant that it is  
your Me



expect this one piece will fully compensate for my former delinquency and remissness to you ward ; and that you will not be so unreasonable as to insist on another oblation from me, neither through time nor eternity ; and let me tell you, that in this offering I followed the example of our native Indians, who sacrifice to the angry God, much oftner than to the good-natured one ; not from a principle of love, but of fear ; for although you could never excite my love, you have frequently caused me to fear and tremble ; and I solemnly declare, that I dread your extempore speeches more than I do the threats and menaces of all the crowned heads in Europe ; and now madam, after this candid and honest confession, I must insist on your signing the following receipt, which for your honor and my security, I shall always carry about me.

## A R E C E I P T.

**RECEIVED** of the Author, a piece of Jargon, \* it being the best piece ever composed, in full of all accounts from the beginning of time, to and through the endless ages of eternity. GODDESS OF DISCORD.  
I say received by me,  
**GIVEN** from our inharmonical Cavern, in the land of Chaos ; from the year of our existence, (which began at Adam's fall) Five DEMON DREAD, Speaker,  
HAMAN HORROR, Secretary.  
 Thousand Seven Hundred and Eighty Two.  
 ATTEST,

And now Madam Crossgrain, after informing you that this receipt shall be my discharge, I shall be so condescending as to acquaint your ugliness, that I take great pleasure in subscribing myself your most inveterate, most implacable, most irreconcilable enemy,  
THE AUTHOR.

In order to do this piece ample justice, the concert must be made of vocal and instrumental music. Let it be performed in the following manner, viz. Let an Ass bray the bass, let the filing of a saw carry the Tenor, let a hog who is extremely hungry squeal the counter, and let a cart-wheel, which is heavy loaded, and that has been long without grease, squeak the treble ; and if the concert should appear to be too feeble you may add the cracking of a crow, the howling of a dog, the squealing of a cat ; and what would grace the concert yet more, would be the rubbing of a wet finger upon a window glass. This last mentioned instrument no sooner salutes the drum of the ear, but it instantly conveys the sensation to the teeth ; and if all these in conjunction should not reach the cause, you may add this most inharmonical of all sounds, " Pay me that thou owest."



# An Alphabetical list of TUNES and ANTHEMS, contained in this Book.

**A**URORA  
**A**frica  
 Ashham  
 America  
 Amberst  
**B**OSTON  
**B**rookfield  
 Brunswick  
 Bolton  
 Baltimore  
 Bethlehem  
 Benevolence  
**C**CHESTER  
**C**Cambridge  
 Consolation  
 Checksett  
 Columbia  
 Connection  
**D**UXBOROUGH  
**D**Dorchester

David's Lamentation  
 Dunstable  
**E**EXETER  
**E**Emmaus  
**H**EATH  
**H**Hebron  
 Hollis-Street  
 Halifax  
**J**UDEA  
**J**Jargon  
**L**EBANON  
**M**EDFIELD  
**M**Marblehead  
 Marshfield  
 Medway  
 Maryland  
 Majesty  
**N**EW-SOUTH  
**N**New-Hingham

New-North  
 North Providence  
**P**RINCETOWN  
**P**Phœbus  
 Pumpily  
 Philadelphia  
**R**OXBURY  
**R**Richmond  
**S**AVANNAH  
**S**Sullivan  
 Suffolk  
 Sappho  
 Sharon  
 Spain  
 Sherburne  
 Stockbridge  
 Sunday  
 Vermont  
**W**ALTHAM  
**W**Worcester

Wrentham  
 Warren  
 Washington  
 ANTHEMS.  
**B**Y the Rivers  
**H**EAR my Prayer  
**I**S any afflicted  
**I**I heard a great voice  
 I love the Lord  
 I am the rose  
**S**ING ye merrily  
**T**HE States O Lord  
**W**AS not the day



# Aurora a Morning Hymn S.M.

1



The Glo rous Sun who

Awake my soul, awake. Awake look up & view. The Glo rous Sun who has begun. His dai ly talk a new.

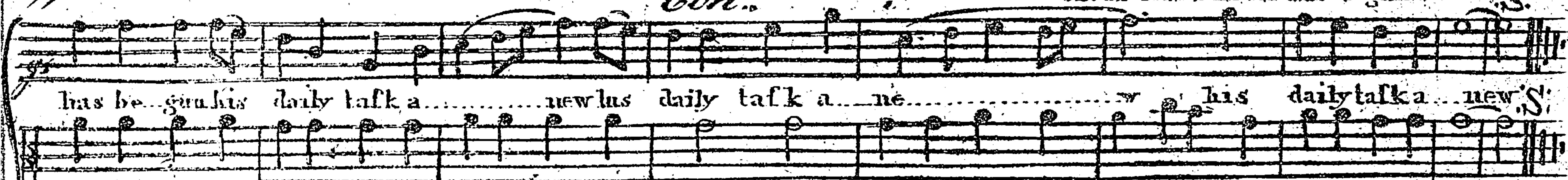
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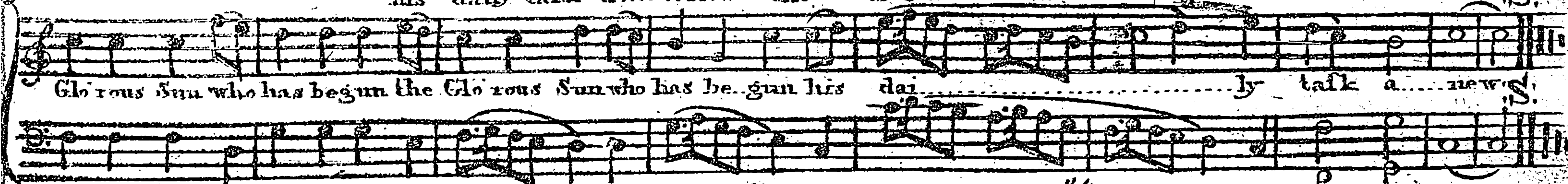
*Cor.*

The Glo rous Sun who has begun. The



has be gun his dai ly talk a new his dai ly talk a new his dai ly talk a new

his dai ly talk a new the Glo rous Sun who has begun his



Glo rous Sun who has begun the Glo rous Sun who has be gun his dai ly talk a new

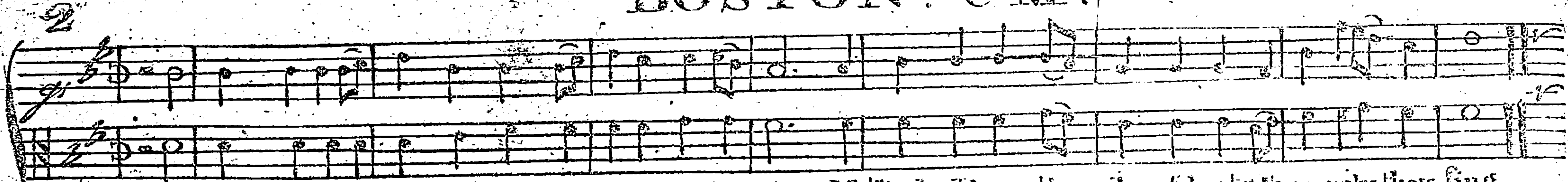
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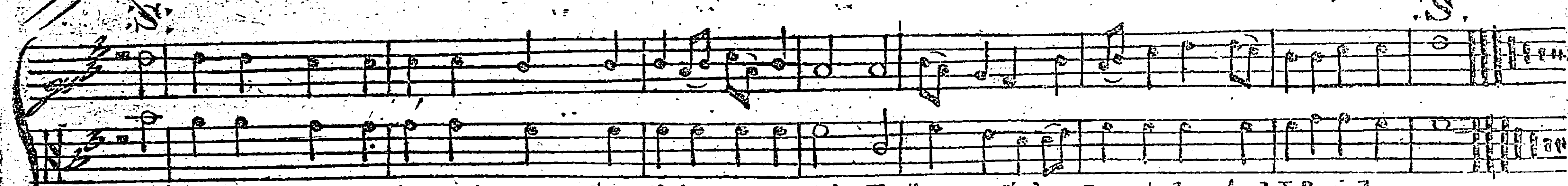
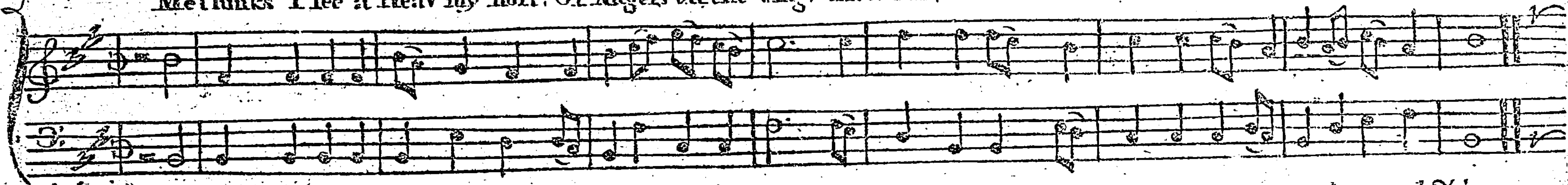
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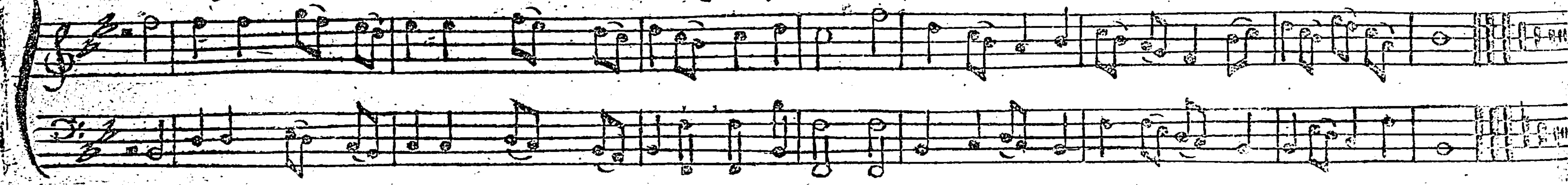




Metlinks I see a Heav'nly host, Of angels on the wing, Metlinks I hear their cheerful notes so merrily they sing



Let all your fears be banish'd hence, Glad tidings we proclaim, For theres a Saviour born to day, And Jesus is his name.





# Duxborough. L.M. DW.

Handwritten musical score for the hymn "Duxborough. L.M. DW." The score is written on four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are written between the staves.

In vain the wealthy mortals toil, And heap their shining Dust in vain. Look down from the humble Poor, And boast their lofty hills of Gain.

# Savannah. L.M. words by G.W.

Handwritten musical score for the hymn "Savannah. L.M. words by G.W." The score is written on four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are written between the staves.

Ah! lovely appearance of Death! No sight upon Earth is so fair. Not all the gay Pageants that breathe, Can with a dead Body compare.



# Africa CM. DW.

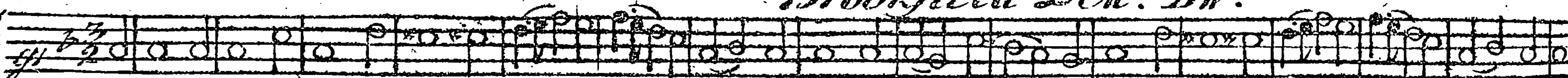
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Now shall my inward joy arise, And burst into a Song, Abundantly love inspires my Heart, & pleasure tunes my tongue.

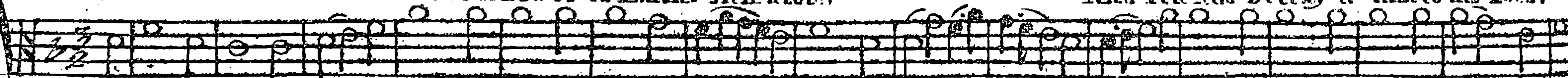


Brookfield L. M. DW.



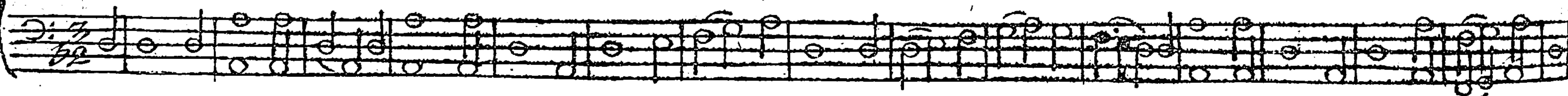
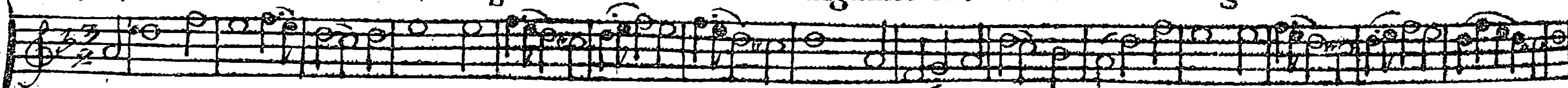
When Powers of Earth & Hell arise,

And friends betray'd him to his foes,



'Twas on that dark that doleful Night,

Against the Son of Gods delight



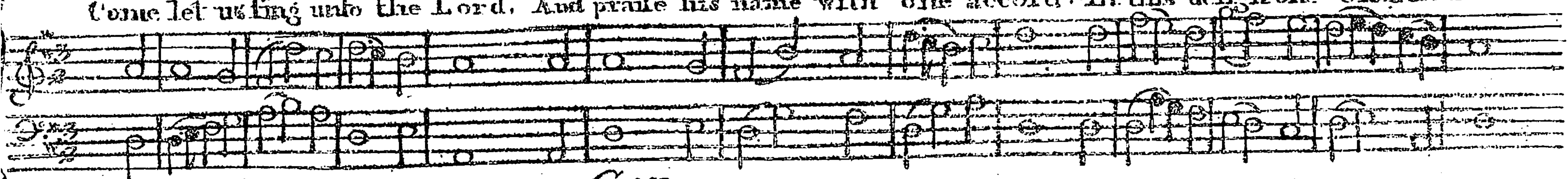


# America. P M.

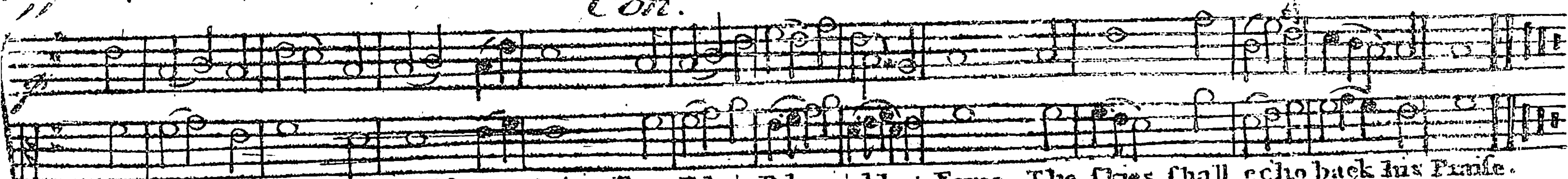
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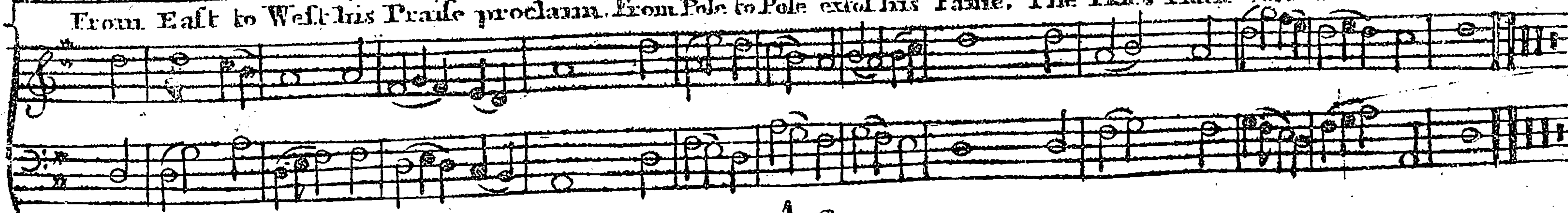
Come let us sing unto the Lord, And praise his name with one accord. In this design one Chorus raise.



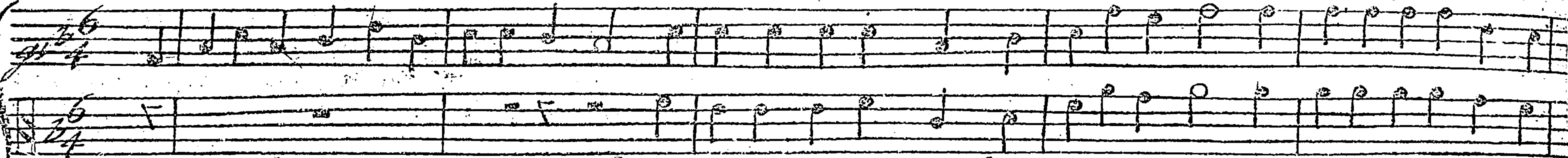
*Cor.*



From East to West his Praise proclaim. From Pole to Pole extol his Fame. The Skies shall echo back his Praise.



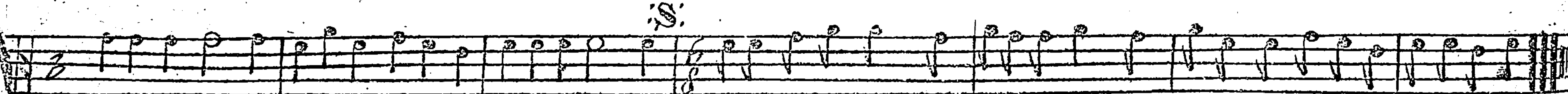
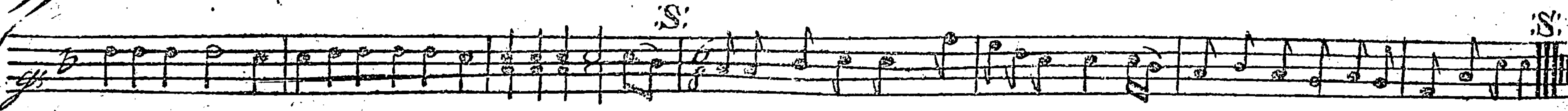




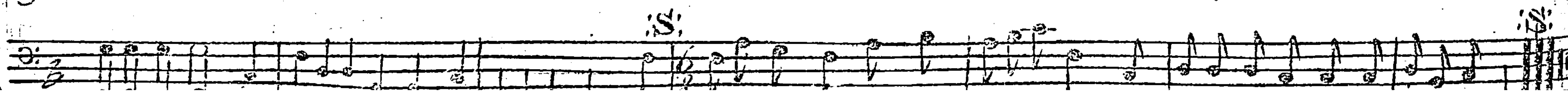
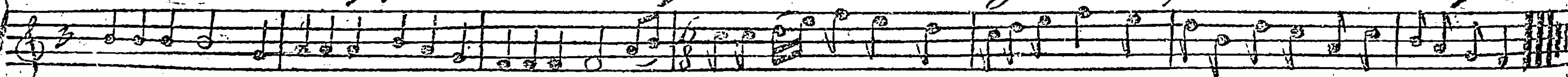
*A Virgin unspotted of Prophet foretold. Should bring forth a Sav'our which now we behold*



*To be our Redeemer from Death, Hell & Sin. Which Adam's transgression involved us in.*



*Then let us be merry put Sorrow away. Our Sav'our Christ Jesus was born on this Day.*



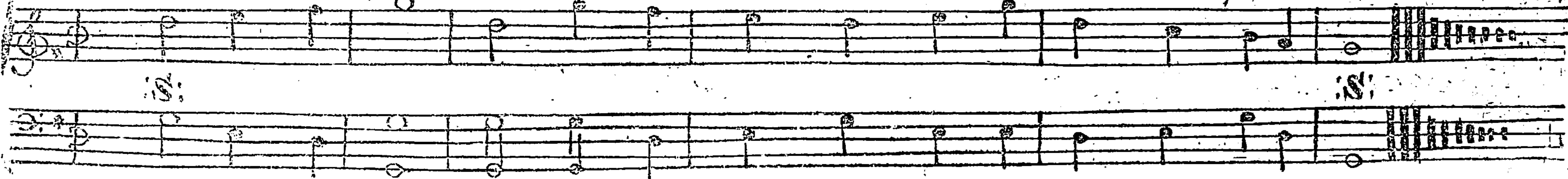




To God the Mighty Lord Your joyful thanks repeat. To him due praise afford. As good as he is great.



For God does prove Our constant Friend. His boundless Love Shall never end.



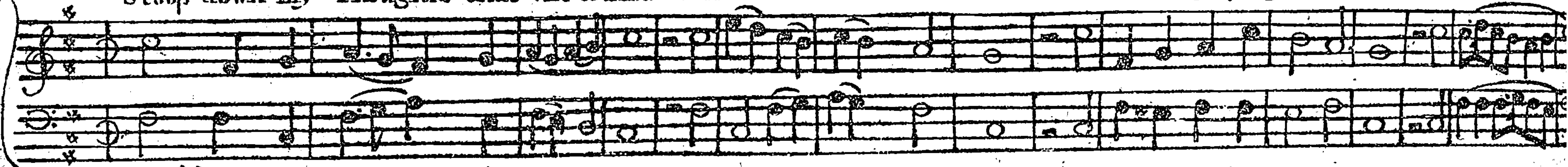


P

# Brumwick words by D<sup>r</sup> W

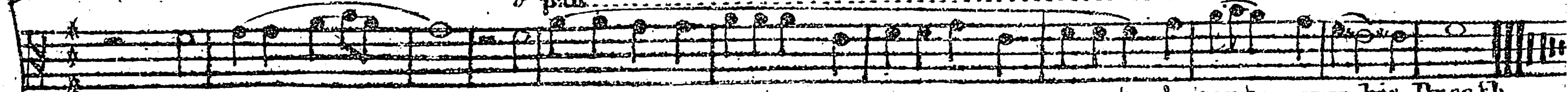


Stoop down my Thoughts that use to rise. converse a while with death. Think how a gasping mortal lies & Pan.....



& pan.....

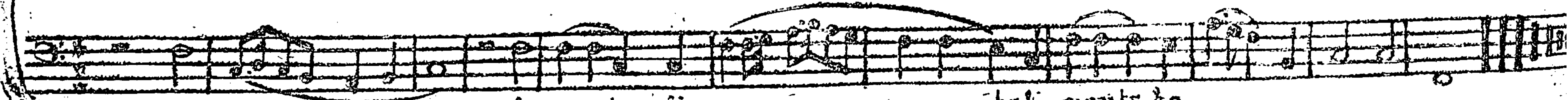
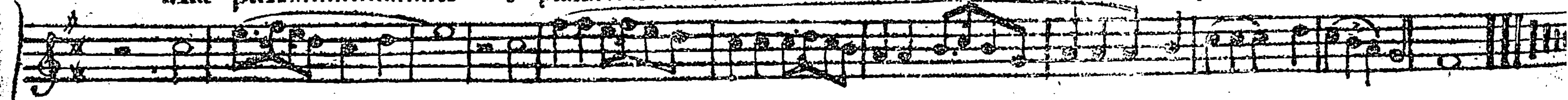
ts &c



and pan.....

ts & pan.....

ts & pants away his Breath.



& pants & pan.....

ts & pants &c



# Dorchester. C M. D. W.

9



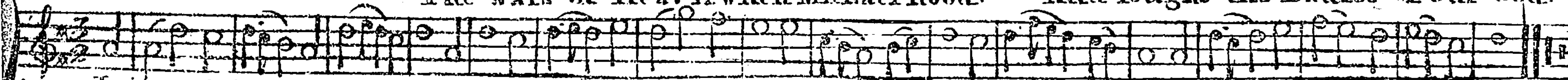
Time what an empty va . . . . . pour tis. And days how swift they are, Swift as an Indian arrow flies. Or like a shooting star



## Sullivan. L M. D. WATTS.

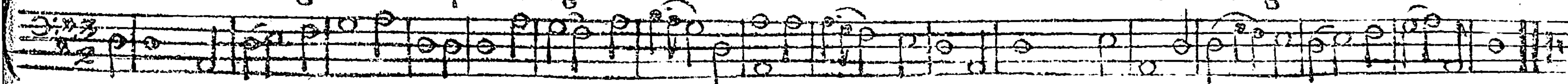


The wars of Heaven when Michael stood. And fought the Battles of our God.

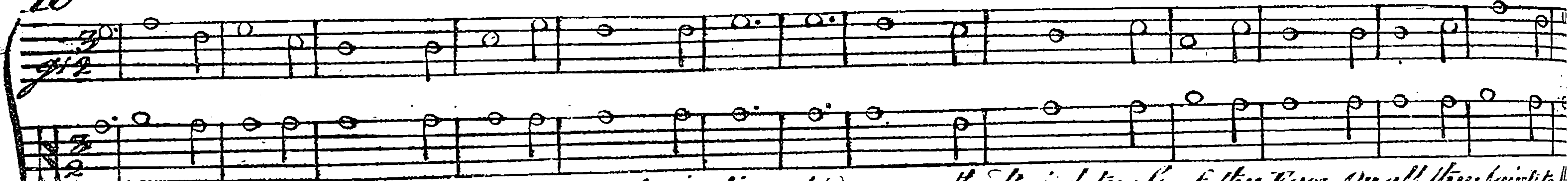


Let mortal tongues attempt to sing,

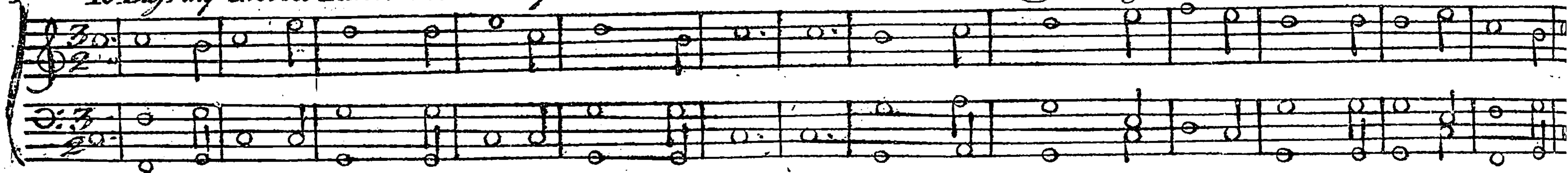
Chief General of the Eternal King.







To Bless thy chosen Race, In mercy Lord incline, And cause the Brightness of thy Face, On all thy Servants to

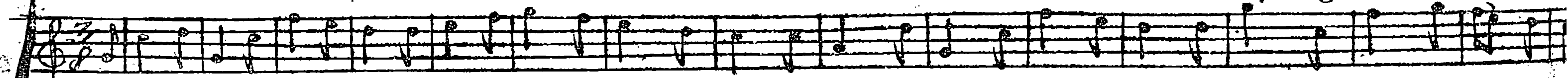


Medfield L M Words by S Byles MD.



What a kind God has done for me,

I love the spring from whence they



When I my various Blessings see,

My heart with Gratitude shall glow.





# Heath. words Anna.

Awake my Soul awake my eyes. Awake my drowsy Faculties. Awake & see the new born light sprang

Awake & see the new born li

Awake & see the new born light

Awake &c.

from the darksome womb of Night sprang from the darksome

ght sprang from the darksome womb of Ni ght sprang from the darksome sprang from the darksome womb of Night

sprang from the darksome womb of Night

sprang from the darksome &c.



12



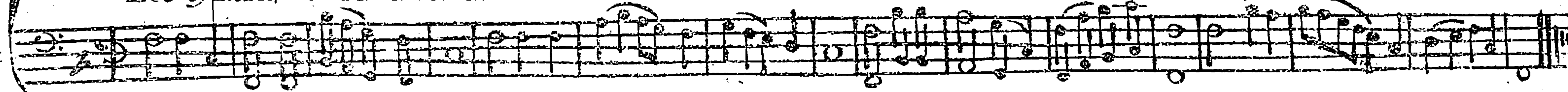
And Slavery clank her galling chains.

New-england's God forever reigns.



Let tyrants shake their iron rod.

We fear them not we trust in God.



Howe and Burgoyne and Clinton too.  
With Prescott and Cornwallis join'd.  
Together plot our overthrow.  
In one infernal league combin'd.

When God inspir'd us for the fight.  
Their ranks were broke their lines were join'd.  
Their Ships were shatter'd on our sight.  
Or swiftly driven from our Coast.

The Foe comes on with haughty stride.  
Our troops advance with martial noise.  
Their Veterans flee before our Youth.  
And Gen'als yield to heedless Boys.

What grateful Offering shall we bring?  
What shall we render to the Lord?  
Loud Halleluicks let us sing.  
And praise his name on ev'ry Chord.

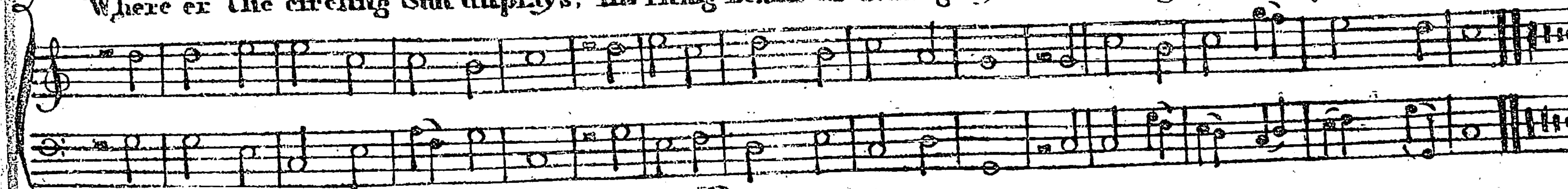




Ye that delight to serve the Lord, The honours of his name record, His sacred name forever blest.



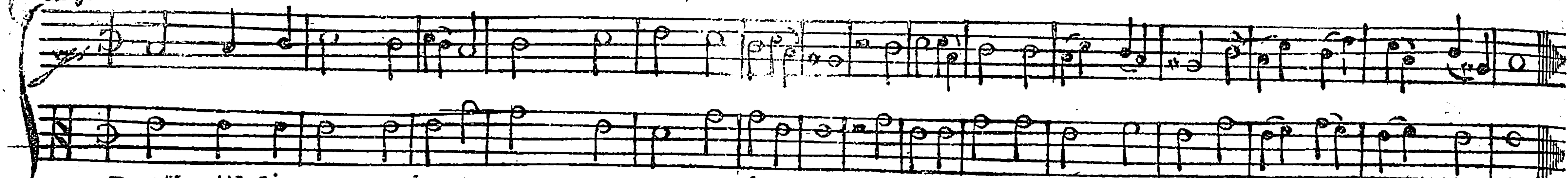
Where'er the circling Sun displays, His rising Beams or setting rays, Let lands & seas his pow'r confess.



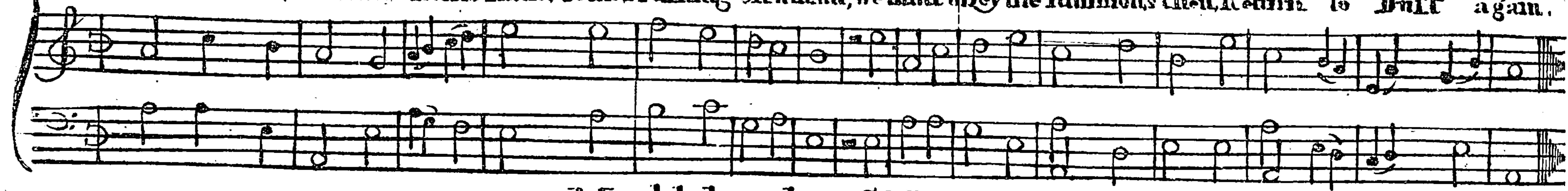


# LEBANON. CM.

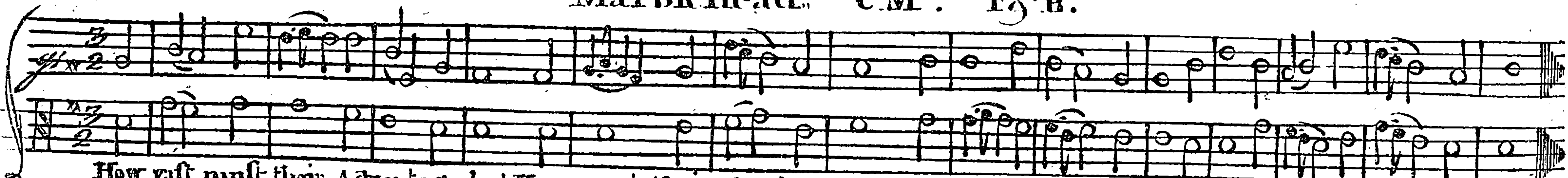
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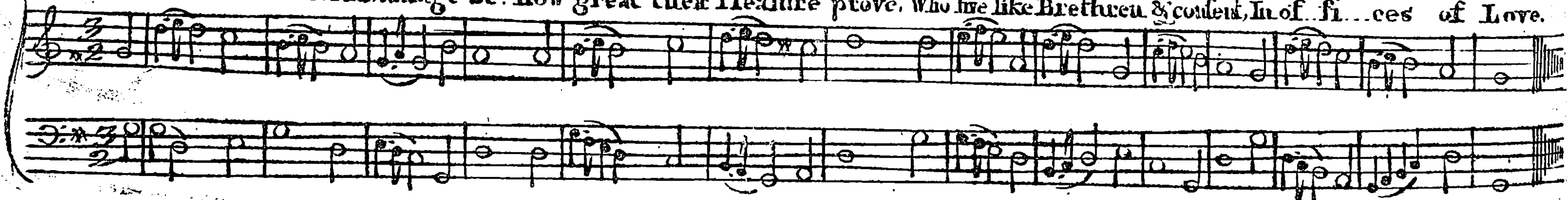
Death with his warrant in his hand, Comes rolling on a main, We must obey the summons then, Return to Dust again.



## Marblehead. CM. T.B.



How vast must their Advantage be! How great their Pleasure prove, Who live like Brethren & content, In offices of Love.



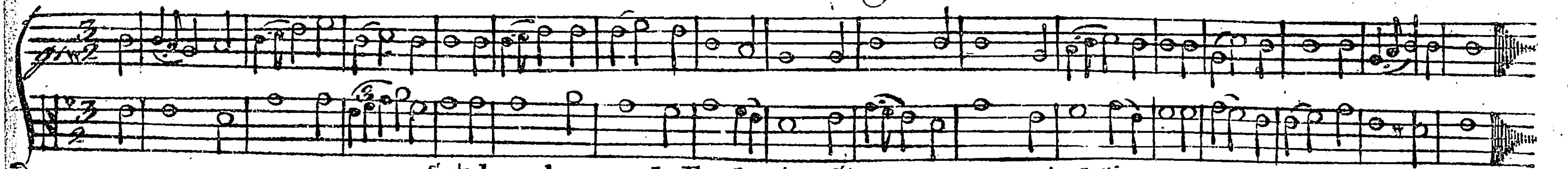




Death O the awful sound, What horrors in it dwell, The second death is here imply'd, Which sinks our Souls to Hell.

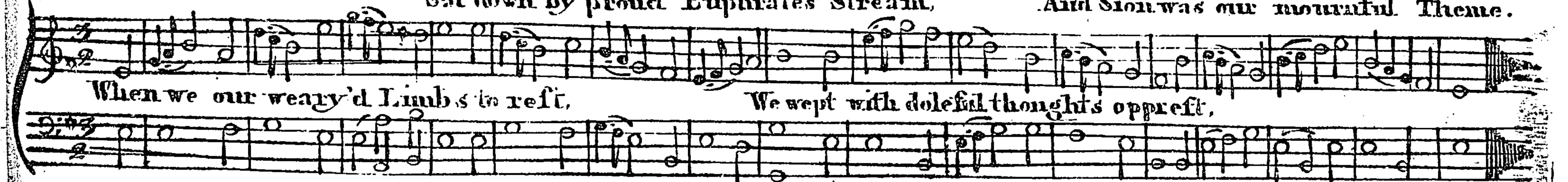


Marshallfield, L.M. 79 B.



Sat down by proud Euphrates' Stream,

And Sion was our mournful Theme.



When we our weary'd Limbs to rest,

We wept with doleful thoughts oppress'd,



# Hebron. S M. D W.

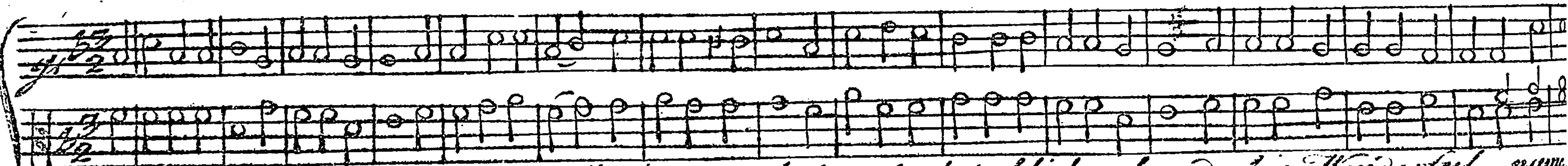
16



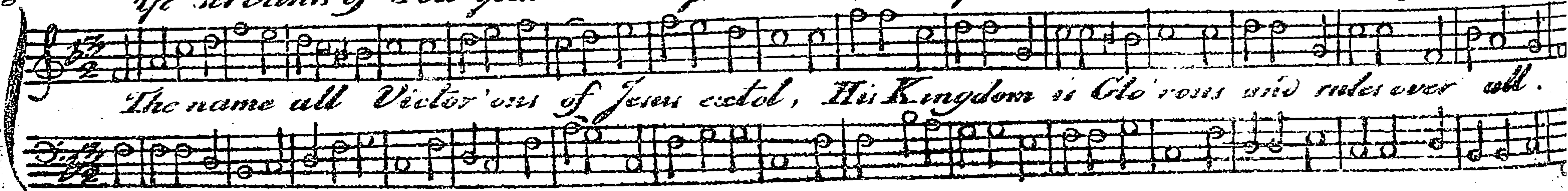
My God my Life my Love, To thee to thee I call, I cannot live if thou remove, For thou art all in all.



## Hollis Street. P M. G W.



You servants of God your Master proclaim, And publish abroad his Wonderful name.

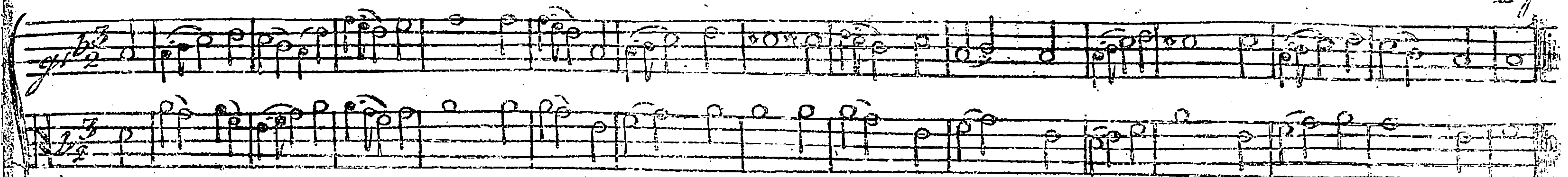


The name all Victor'ous of Jesus extol, His Kingdom is Glo'rous and rules over all.

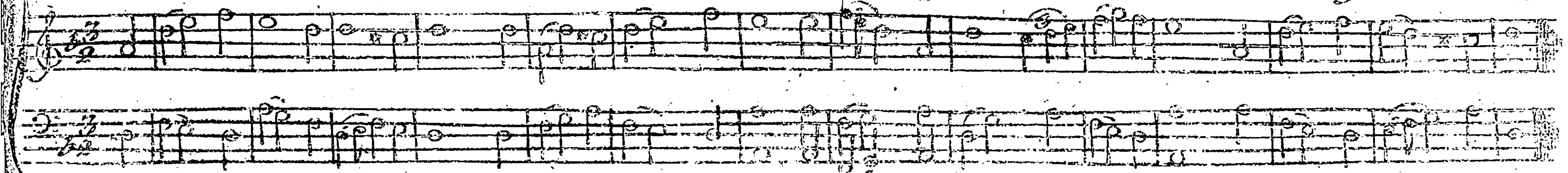


# Princeton. CM. F#B

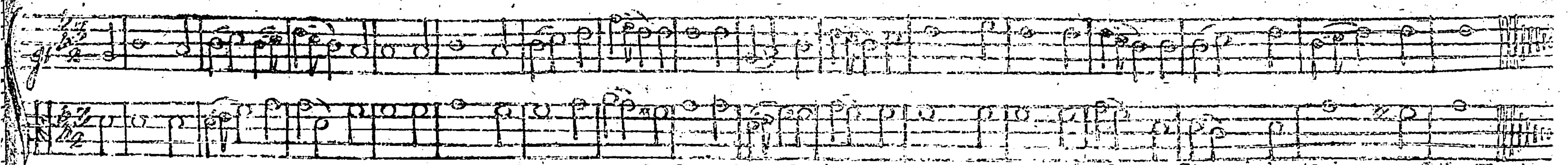
27



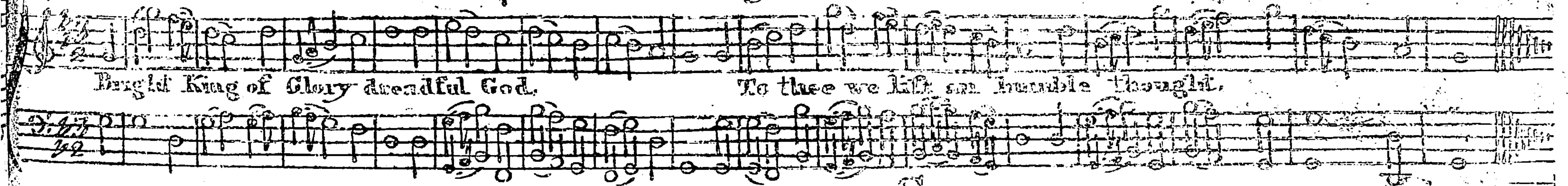
Lord hear the voice of my complaint, To my request give ear. Preserve my Life from cruel foes, And free my soul from fear.



## Suffolk. L.M. D.W.

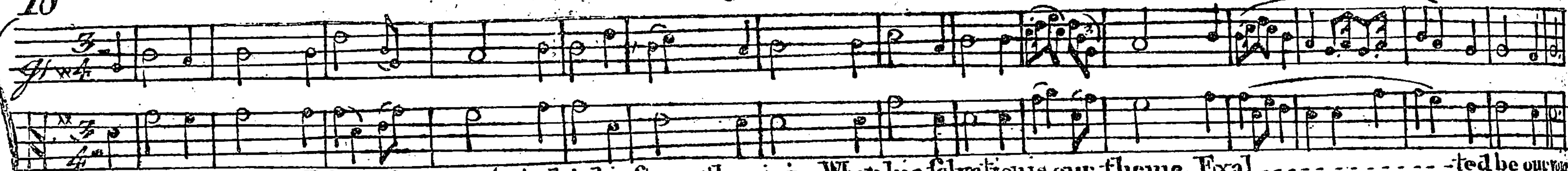


Our Spirits bow before thy Seat, And worship at thine awful Feet.

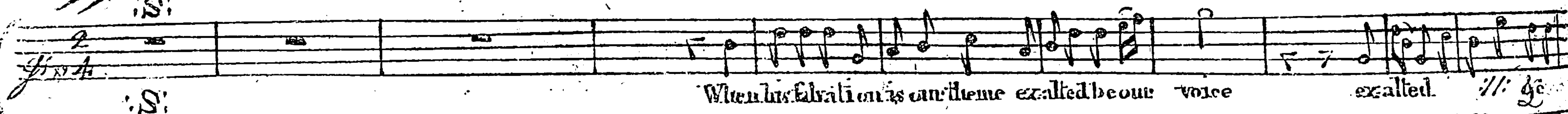


Bright King of Glory dreadful God, To thee we lift our humble thought.





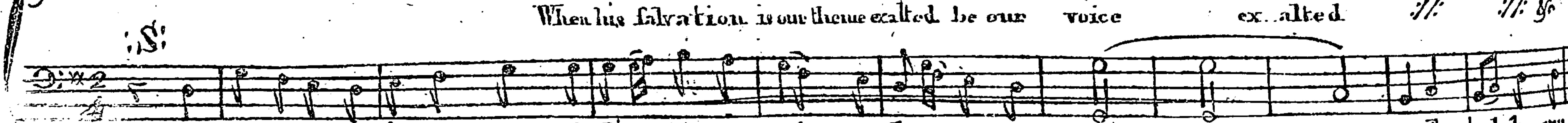
Sing to the Lord Jehovah's name, And in his strength rejoice, When his salvation is our theme, Exal- - - - - ted be our voice



When his salvation is our theme exalted be our voice exalted // Go



When his salvation is our theme exalted be our voice exalted be our



When his salvation is our theme exalted be our voice exalted // // Go

When his salvation is our theme, Exalted be our voice, exalted be our voice exalted be our



19

ex...al...t...ed. be one voice.

ex...al...t...ed.

Consolation, C.M. Words Anon.

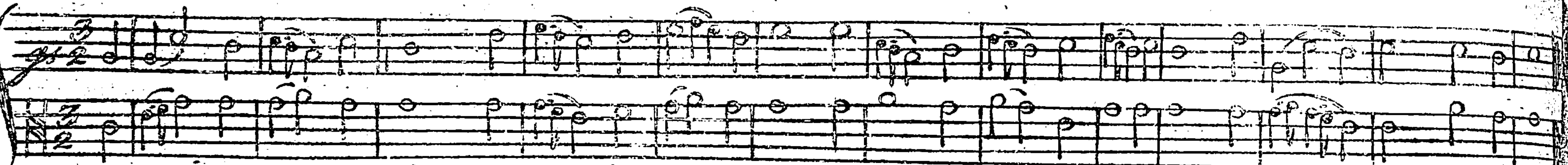
Detailed description: This block contains the first system of a musical score. It features a piano accompaniment on the top two staves and a vocal line on the bottom two staves. The piano part includes chords and melodic lines with some triplets. The vocal line has lyrics written below it. The title 'Consolation, C.M. Words Anon.' is centered below the vocal staff. The page number '19' is in the top right corner.

H'e's come let ev'ry knee be bent, All hearts new joys resume, Let nations sing with one consent, The Comforter is come.

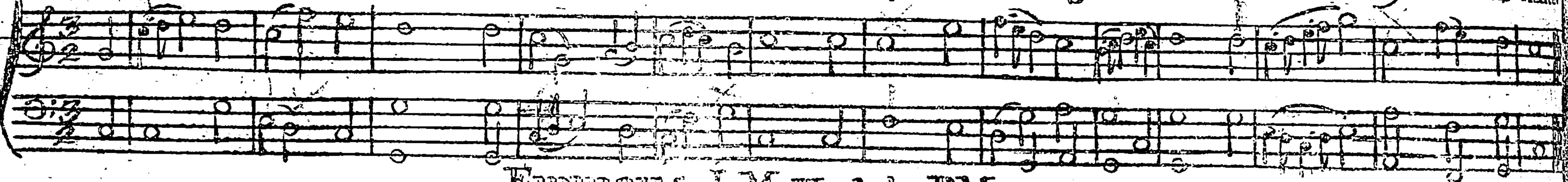
The Comforter So.

Detailed description: This block contains the second system of the musical score. It continues the piano and vocal parts from the first system. The lyrics 'H'e's come let ev'ry knee be bent, All hearts new joys resume, Let nations sing with one consent, The Comforter is come.' are written under the vocal staff. The title 'The Comforter So.' appears at the bottom right of the system.

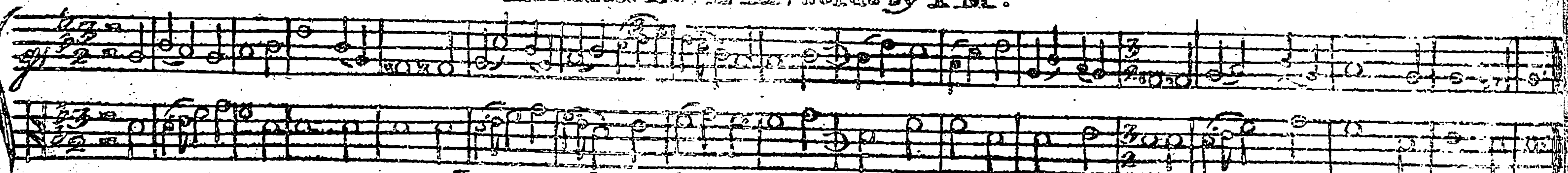




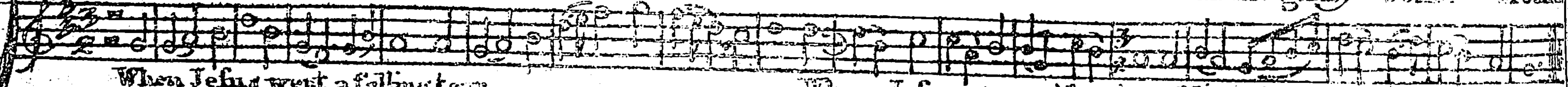
My Saviour and my King, Thy Beauties are Divine, Thy lips with Blessings overflow, And ev...ry Grace is thine.



Emmanuel L.M. Words by T.M.

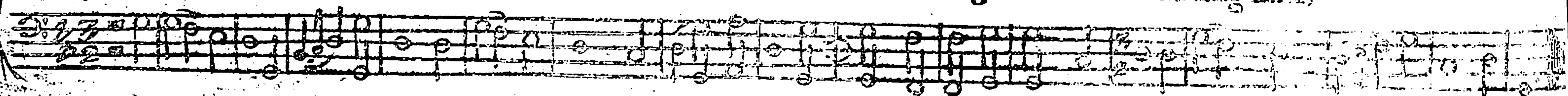


In mercy flow'd beyond all bound. Seiz'd all the guilty world around.

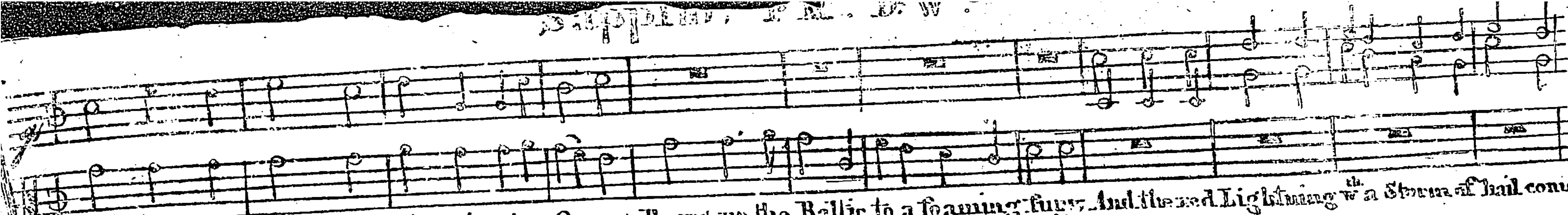


When Jesus wept a falling tear,

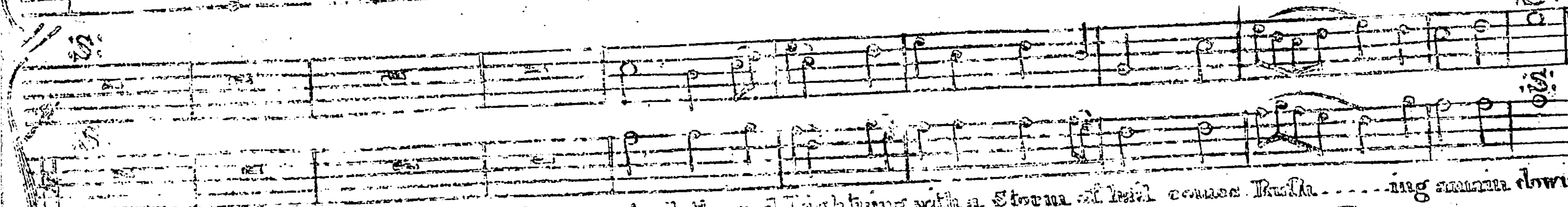
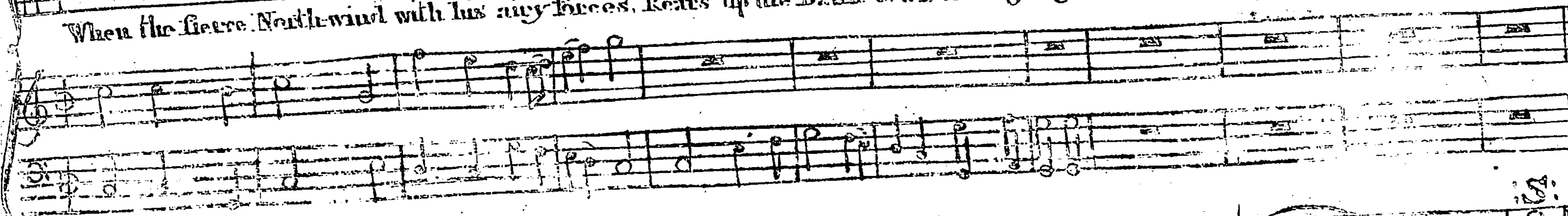
When Jesus groan'd a trembling fear,



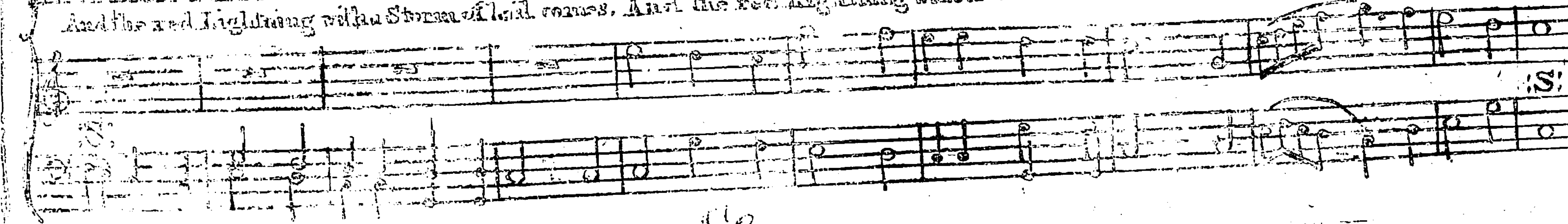




When the fierce North-wind with his airy forces, Rears up the Baltic to a foaming surge, And the red Lightning with a Storm of hail comes.



And the red Lightning with a Storm of hail comes, Rattle... ing again down.





Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The lyrics are written below the staves, with some words appearing above the notes. The text is written in an old English script. The score is divided into two main sections by a double bar line. The first section describes King David's grief and his journey to his chamber. The second section is a lament for his son Absalom, with the lyrics "O my Son" repeated. The music is written in a style typical of 17th or 18th-century manuscript notation.

David the King was grieved & moved He went to his Chamber his Chamber & wept and as he went he wept & said

O my Son O my Son would to God I had died would to God I had died would to God I had died for the O Absalom my Son my Son

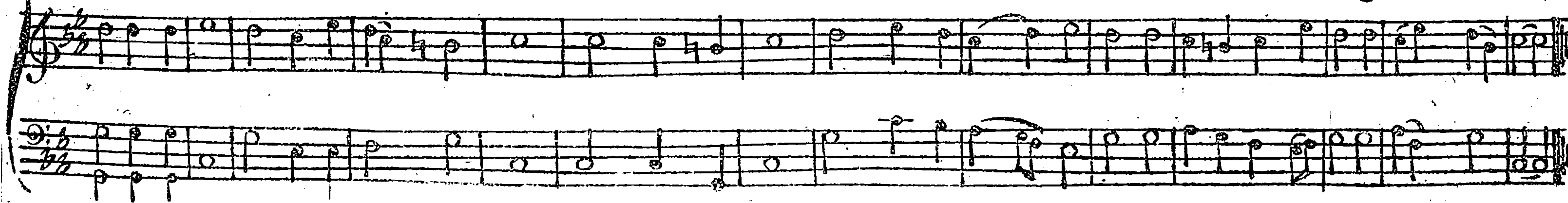




Not to our names thou only just & true, Not to our worthless names is glory due, Thy Pow'r & grace thy truth & justice claim.



Immortal honours to thy sov' reign name, Shine thro' the earth from heav'n thy blest abode, Nor let the heathen say & where's your God.





To boundless Realms of joy Exalt your Maker's Name, His praise your long employ, Above the Starry Frame.

Your voices raise, Ye Cherubim, And Seraphim, To sing his praise.





Rejoice the Lord is King, Your Lord & King adore, Mortals give thanks & sing, And triumph ever more.



Lift up your heart lift up your voice

voice rejoice &c.



Rejoice again I say rejoice Lift up your heart lift up your voice Rejoice again I say rejoice



Lift up your heart lift up your voice rejoice &c.

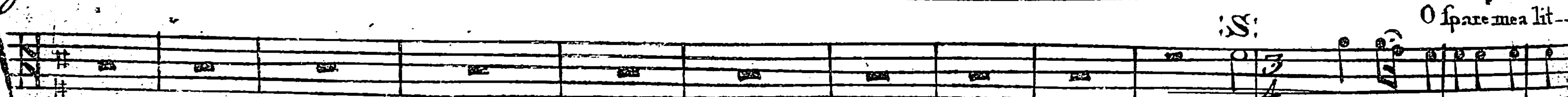
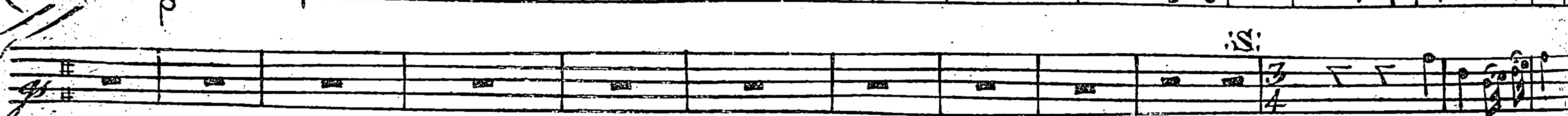
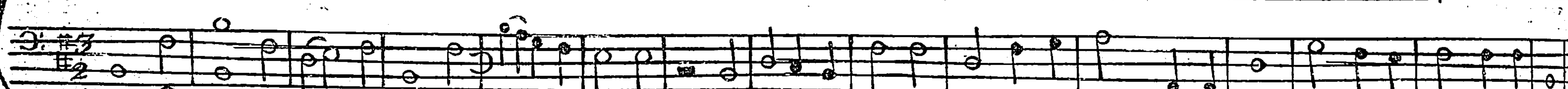
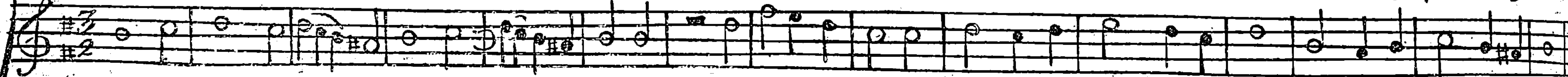
voice rejoice &c.



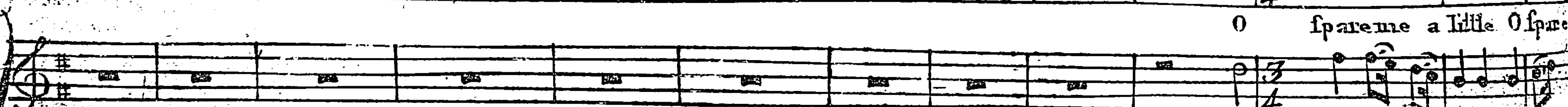




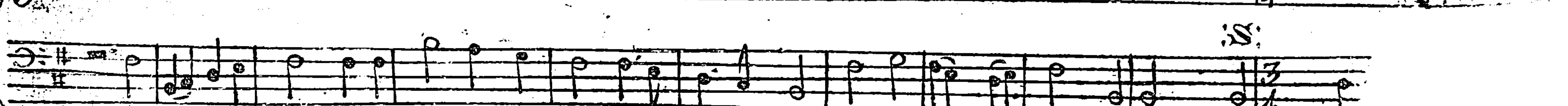
Hear my Pray'r O Lord my God con- sider my calling, consider my calling hold not thy peace at my tears hold not thy peace at my tears.



O spare me a lit-



O spare me a little O spare.



For I am a Stranger a Stranger with thee & a Sojourner as all my Fathers were.

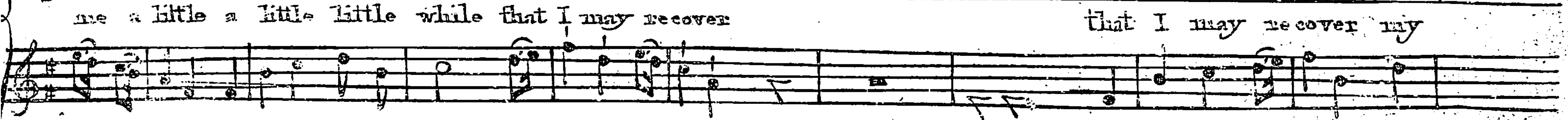
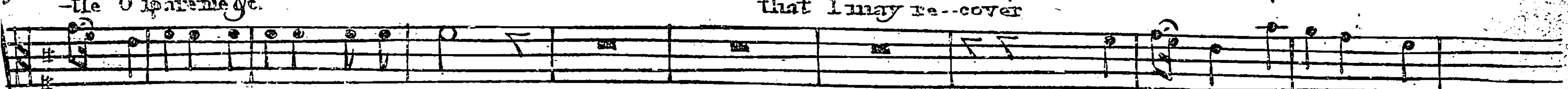


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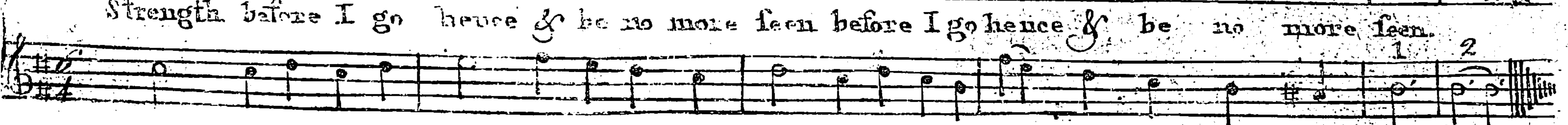
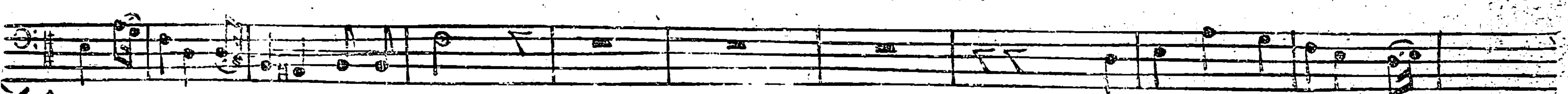
27



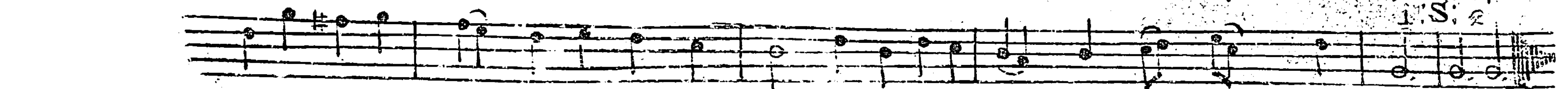
-tle O spare me &c. that I may re-cover



me a little a little little while that I may recover that I may recover my



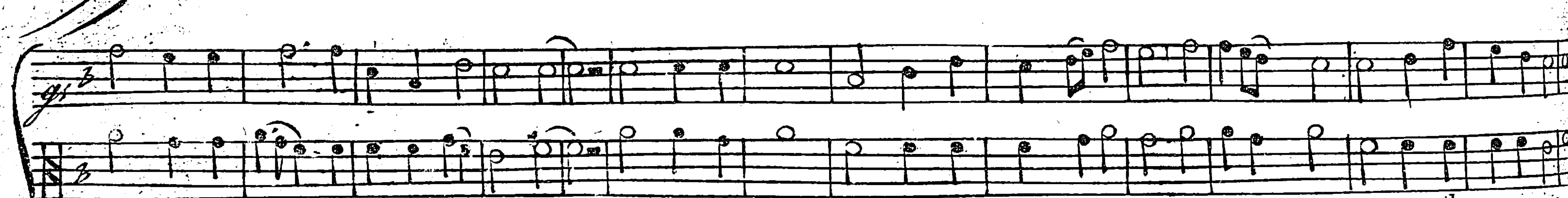
Strength before I go hence & be no more seen before I go hence & be no more seen.







The God of glory sends his summons forth, Calls the South nations, and awakes <sup>ye</sup> North: From East to West the sov'reign orders spread,



Thro' distant worlds & regions of the dead. The trumpet sounds; hell trembles; heav'n rejoices, lift up your heads, ye saints w<sup>th</sup> cheerful voice





Maryland, sM. DW.

And

And must this body die, This mortal frame decay And must these active limbs of mine, Lie mold'ring in the clay.

And must the inactive

must these active limbs of mine lie mold'ring in the Clay Lie mold'ring in the Clay Lie mold'ring in the Clay.

And must those active limbs of mine lie mould'ring in the Clay Lie &c.

And must those active limbs of mine lie mold'ring in the Clay lie mold'ring in the Clay

hubs of unmelie would... ring in the Cla... And must those active &c.



# AN ANTHEM *taken from Sundry Scriptures.*

Sharp Key

Is any afflicted let him Pray.

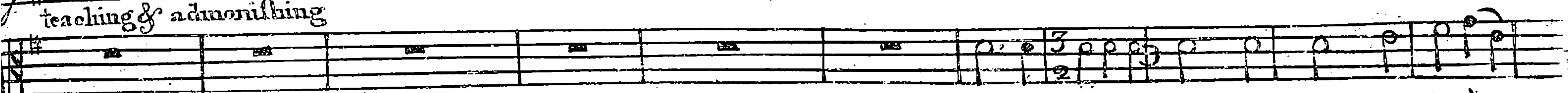
Is any of you merry let him sing Psalms singing &amp; making melody singing &amp; making

melody singing &amp; making melody in your hearts to the Lord. Let the word of Christ dwell in your richly

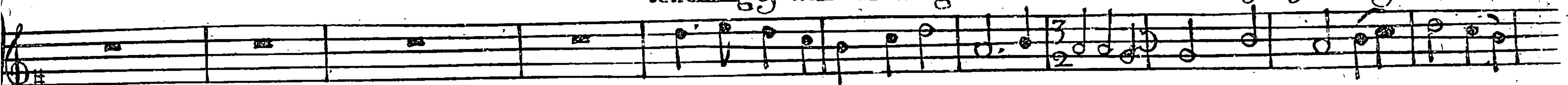




teaching & admonishing



teaching & admonishing one another in Psalms & Hymns & Spiritu—



teaching & admonishing



- al Songs. singing & making Melody, singing & making Melody, singing & making Melody, in your hearts to the Lord.





The first system of musical notation consists of two staves. The top staff is in G major (one sharp) and 4/4 time, starting with a treble clef and a key signature of one sharp. The bottom staff is in G major and 4/4 time, starting with a bass clef and a key signature of one sharp. Both staves contain a melody of eighth and sixteenth notes, with some rests and ties.

How Glo'rous is our heav'nly King, Who reigns above the sky, How shall a Child presume to sing His dreadful Majesty.

The second system of musical notation consists of two staves. The top staff is in G major and 4/4 time, starting with a treble clef and a key signature of one sharp. The bottom staff is in G major and 4/4 time, starting with a bass clef and a key signature of one sharp. Both staves contain a melody of eighth and sixteenth notes, with some rests and ties.

The third system of musical notation consists of two staves. The top staff is in G major and 4/4 time, starting with a treble clef and a key signature of one sharp. The bottom staff is in G major and 4/4 time, starting with a bass clef and a key signature of one sharp. Both staves contain a melody of eighth and sixteenth notes, with some rests and ties. Above the top staff, there is a handwritten annotation "1: S: 2" above a measure.

How shall a child presume to sing, His dreadful Ma-jes-ty, His dreadful Ma-jes-ty.

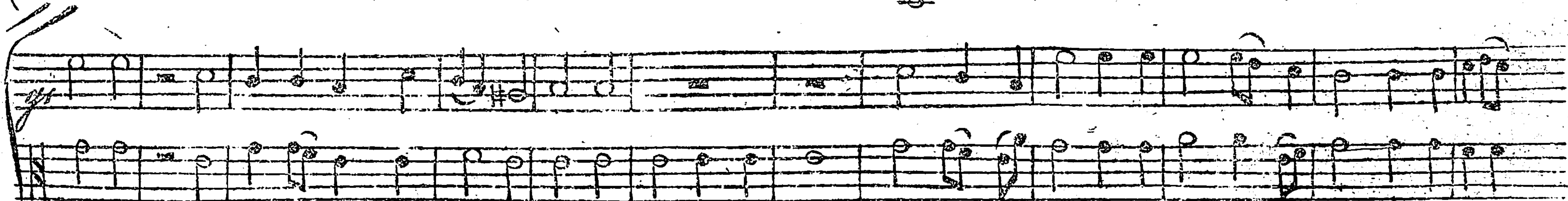
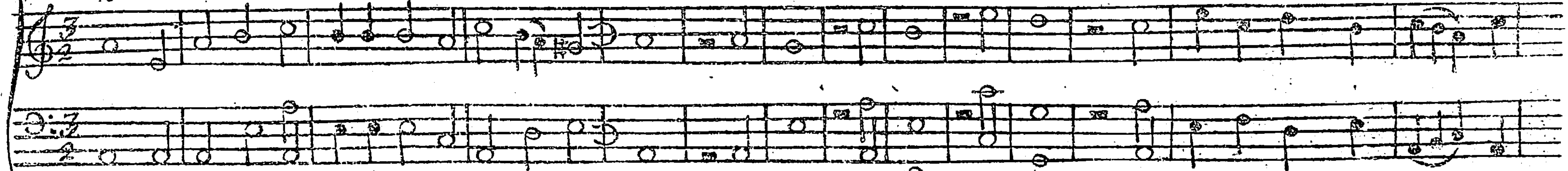
The fourth system of musical notation consists of two staves. The top staff is in G major and 4/4 time, starting with a treble clef and a key signature of one sharp. The bottom staff is in G major and 4/4 time, starting with a bass clef and a key signature of one sharp. Both staves contain a melody of eighth and sixteenth notes, with some rests and ties. Above the top staff, there is a handwritten annotation "1: S: 2" above a measure.



# Lamentation. over Boston. an ANTHEM 33



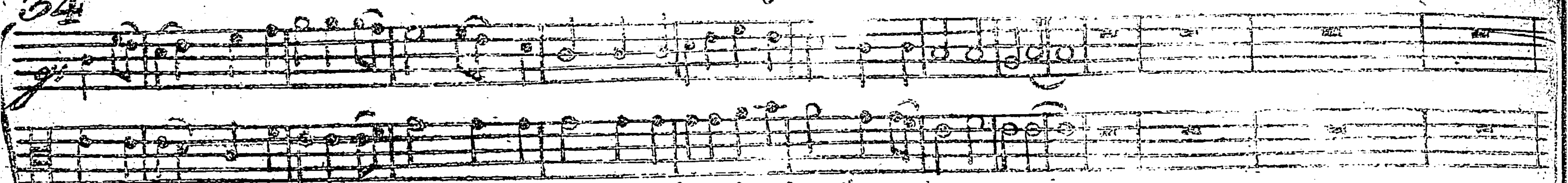
By the Rivers of Watertown we sit down & wept we wept we wept we wept when we remember'd thee O



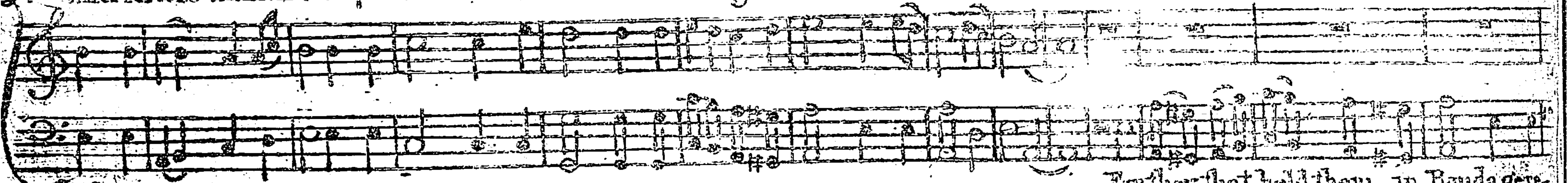
Boston. when we remember'd thee O Boston. As for our Friends Lord God of Heaven preserve them defend them deliver







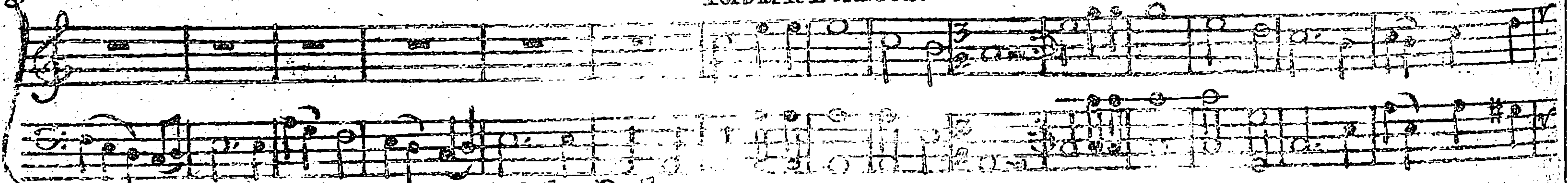
and restore them unto us preserve them defend them deliver & restore them unto us again;



For they that held them in Bondage

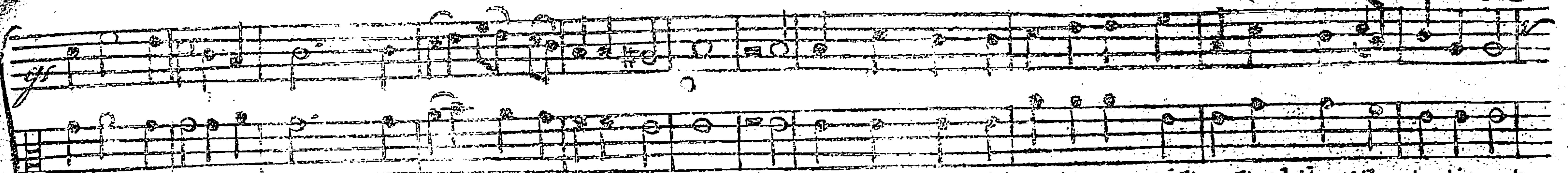


Forbid it Lord God forbid forbid it Lord God forbid that those who have

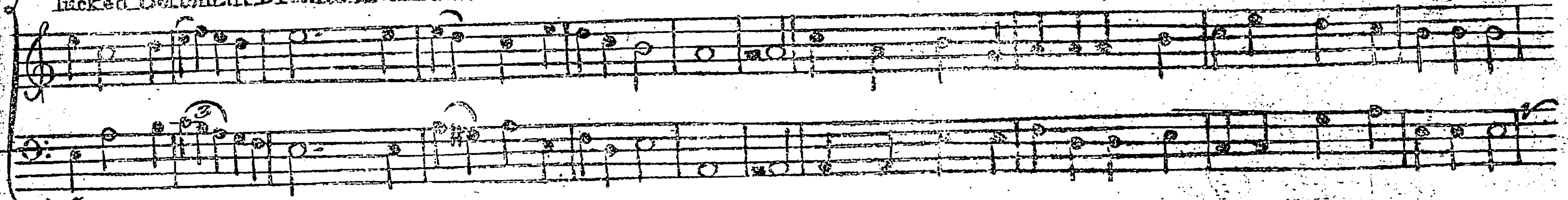


quar'd of them to take up Arms against their Brethren





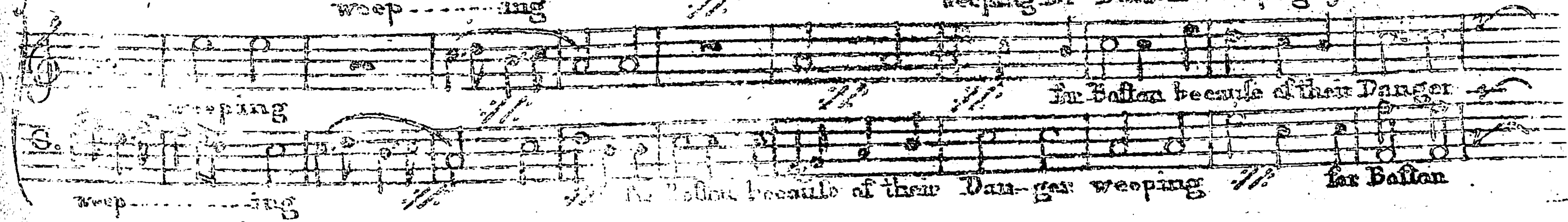
lacked Bostonian Breasts should thirst for American Blood. A voice was heard in Roxbury which echoed thro' the Continent,



for Boston

weep - - - ing

weeping for Boston weeping 3/2



for Boston because of their Danger

weep - - - ing

for Boston because of their Danger weeping

for Boston



weep...ing &c.

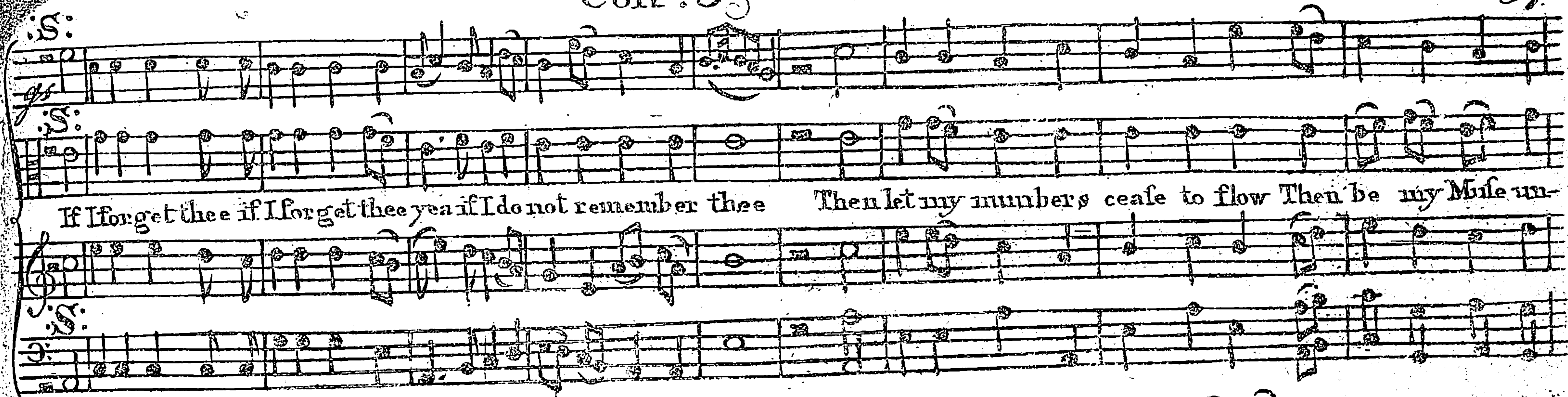
weeping // for Boston because of their Danger. Is Boston my dear Town is it my native Place for

weep...ing &c.

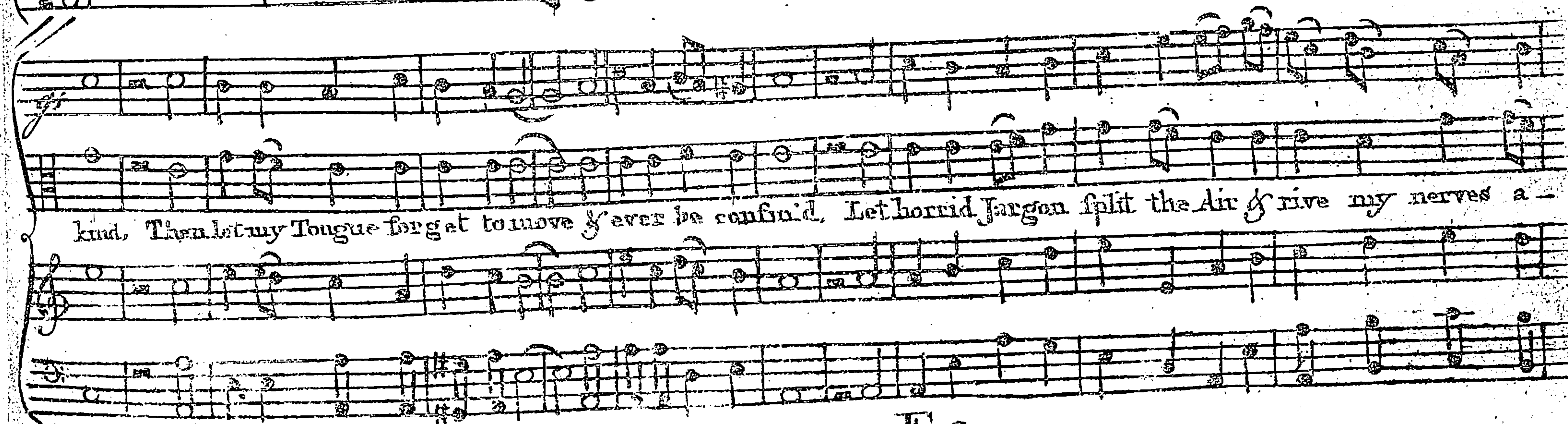
// // &c.

Since their Calamity I do earnestly remember it still I do earnestly I do earnestly I do earnestly remember it still





If I forget thee if I forget thee yea if I do not remember thee Then let my numbers cease to flow Then be my Muse un-

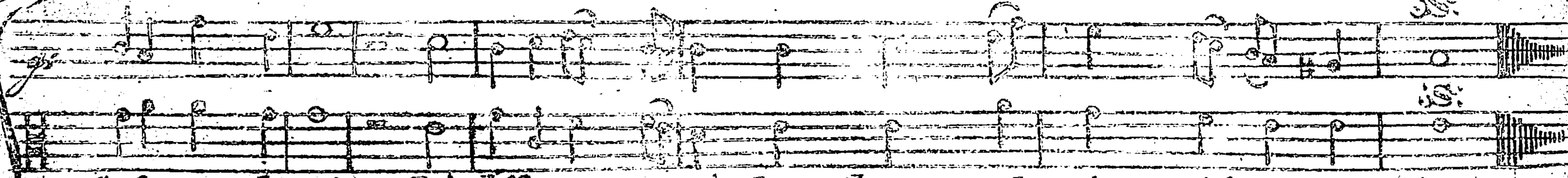


kind. Then let my Tongue forget to move & ever be confin'd. Let horrid Jargon split the Air & rive my nerves a -

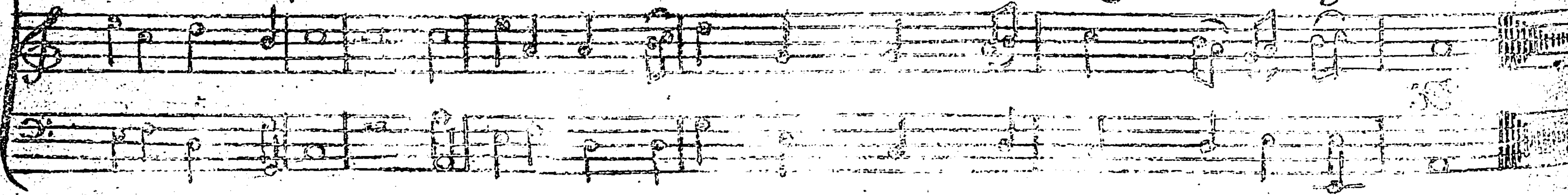




Under Let hateful discord greet my ear as terrible as Thunder, Let harmony be banish'd hence and



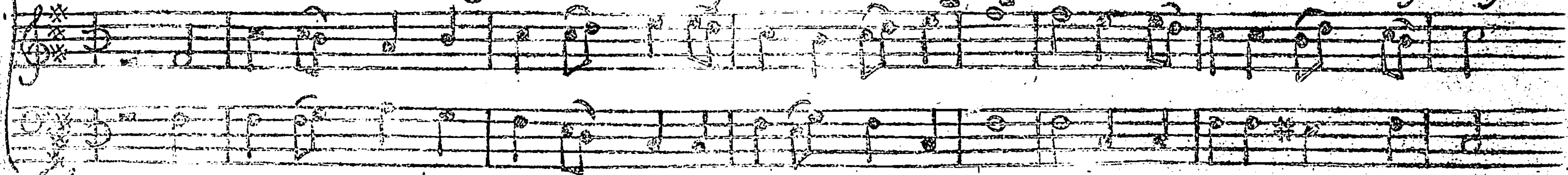
Consonance depart; Let dissonance erect her throne and reign within my heart...



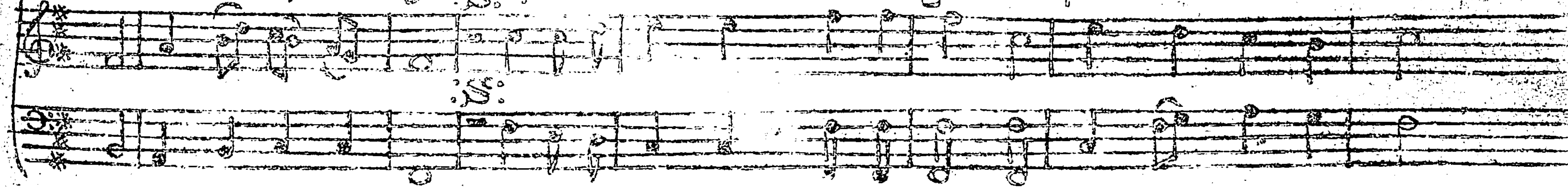




Lord in the morning thou shalt hear; My voice ascending high To thee will I direct my Pray'r



To thee lift up mine eye: To the hills where Christ is gone, To plead for all his Saints.

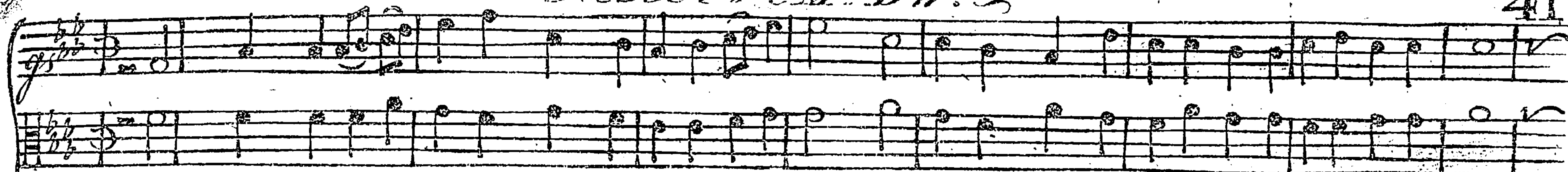




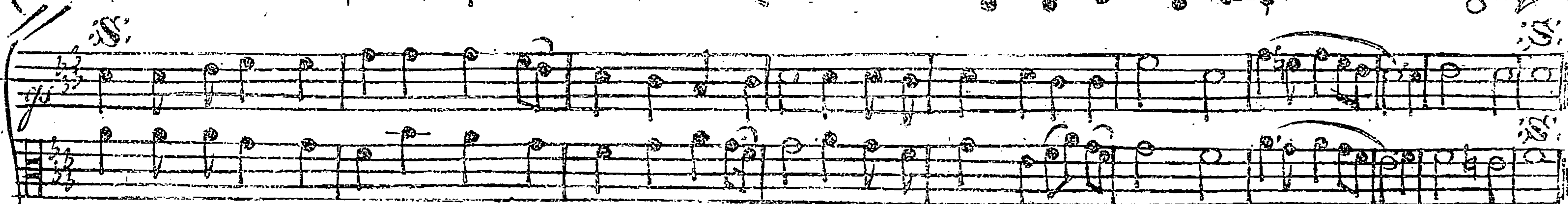
Our So... ngs &c.  
pre-sent-ing at his father's throne our &c.  
presenting at his father's throne Our So... ngs & our com-plaints.

pre-sent-ing &c.  
Athham L M D. Walter...  
Thou whom my Soul admires above, All earthly joys & earthly Love, Tell me dear Shepherd let me know, Where doth thy sweetest pasture grow.

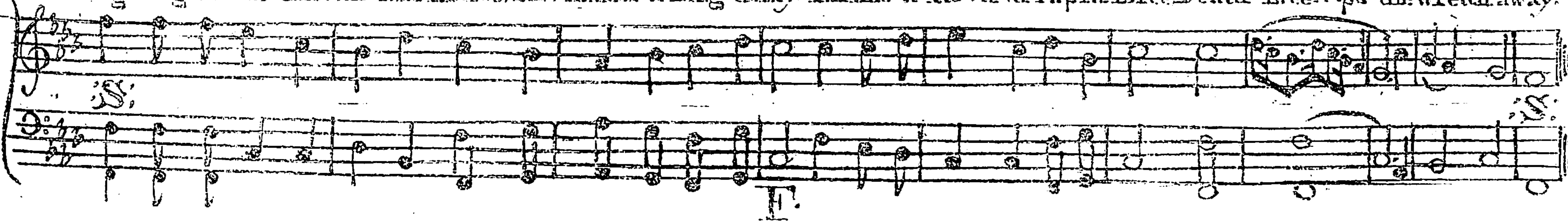




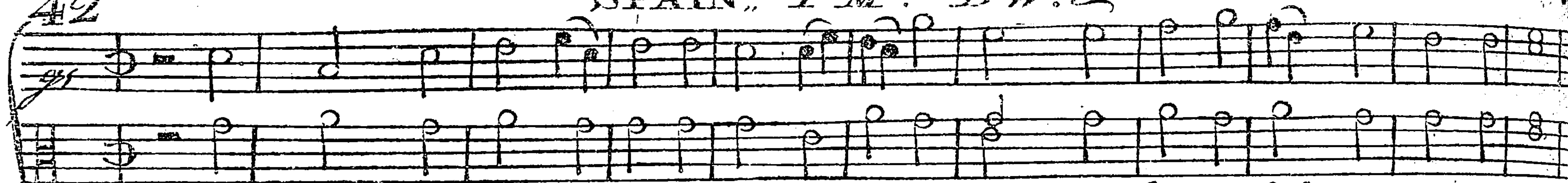
My thoughts on awful subjects roll, Damnation of the dead, What horrors seize the guilty soul Upon a dying Bed...



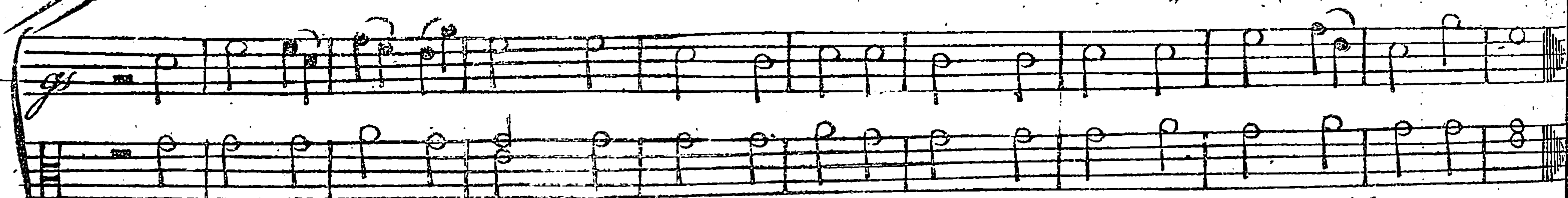
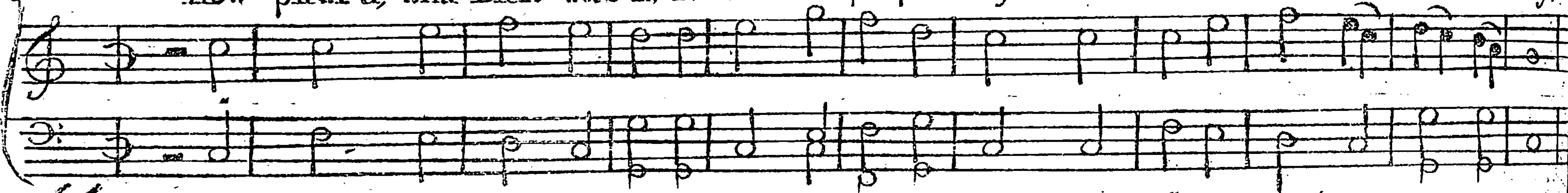
Ling'ring about these mortal throes, She makes a long delay Till like a flood of rapid force Death sweeps the wretch away.



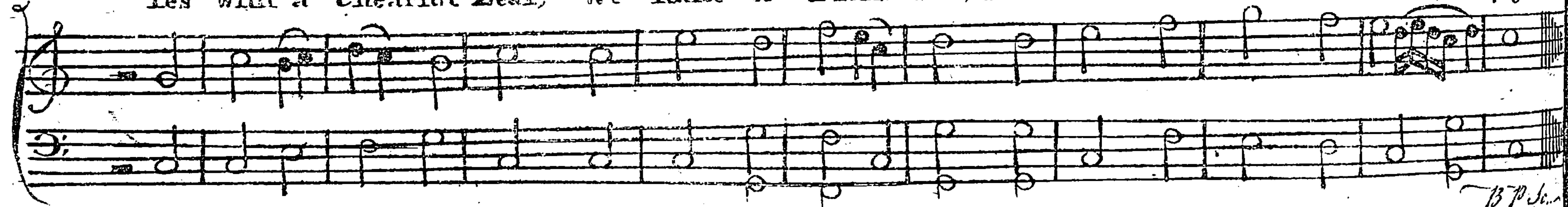




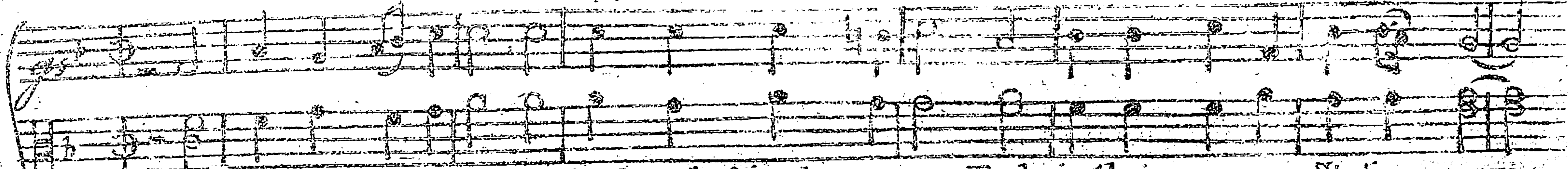
How pleas'd, and Blest was I, To hear the people Cry, Come let us seek our God to Day,



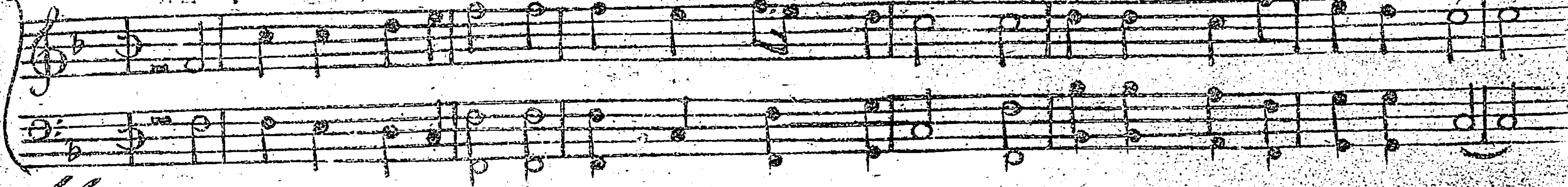
Yes with a Chearful Zeal, We haste to Zions hill, And there our Vows and honours pay.








How pleasant 'tis to see, Kindred and friends agree, Each in their proper Station move,



And each fulfil their part, With sympathizing heart, In all the cares of Life and Love.



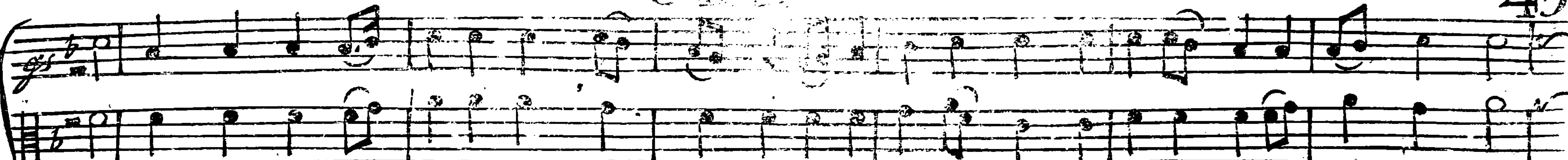


From all that dwell below the skies, let the Creator's praise arise, Let the Redeemer's name be sung

Through ev'ry Land by ev'ry tongue, Let the Redeemer's name be sung, Through ev'ry Land by ev'ry tongue.



Com.



O come loud Anthems let us sing, Loud thanks to our Almighty King For we our voices high should raise.



S.



When our salvations rock we praise. Into his presence let us haste, To thank him for his



S.



46  
Con.

favours putt down on our knees devoutly all before the Lord our Maker fall.

Roxbury. T & B. 149<sup>th</sup> Psalm.

O praise ye the Lord, Prepare your glad voice, His praise in the great Assembly to sing: In our great Creator, Let His al



Con.

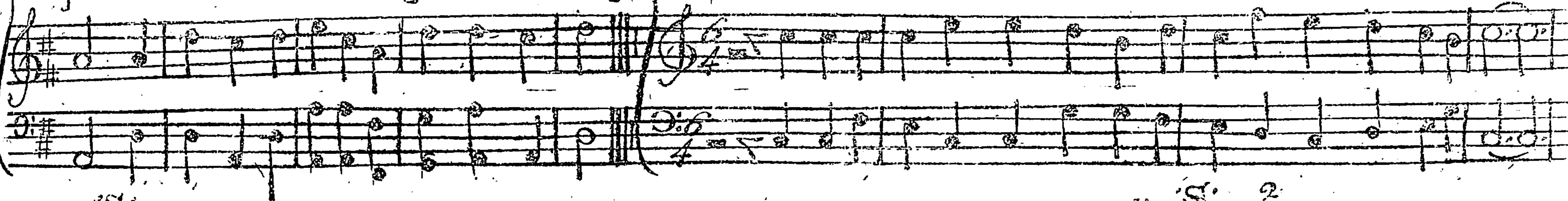
Baltimore.

4



joice. And children of Sion, Be glad in their King.

Father of mercies thou fountain of Graces one God ever more.



Author of Harmony, Hater of Tyranny, Essence of Majesty, Thee we adore.





# Worcester. C M. D W.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is written in a style typical of 18th or 19th-century hymnals, with various note values and rests.

How short & hasty are our lives, How vast our souls affairs, Yet senseless mortals vainly strive, To lavish out their years.

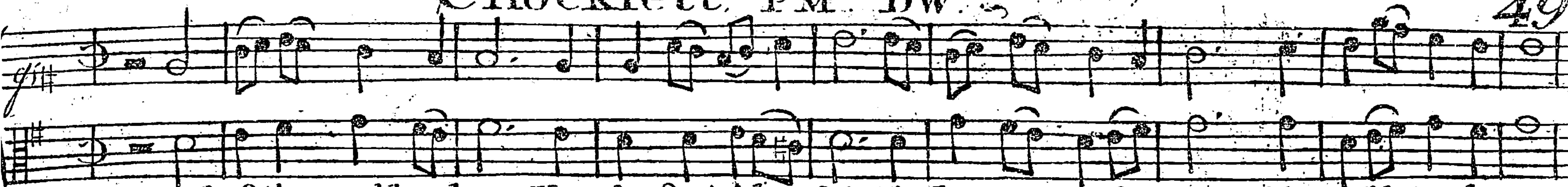
The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music continues from the first system.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music continues from the second system.

Our days run thoughtlessly along, Without a moments stay, Just like a story or a song, We pass our lives away.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music continues from the third system.





Lord of the worlds above, How pleasant & how fair, The dwellings of thy Love, Thine earthly temples are,



To thine a-bode My heart aspires With warm de-sires To see my God.





# RICHMOND P.M. Words by Relly.

50

My Beloved haste away Sick of Love for thee I Languish Tails my Soul at thy Delay.

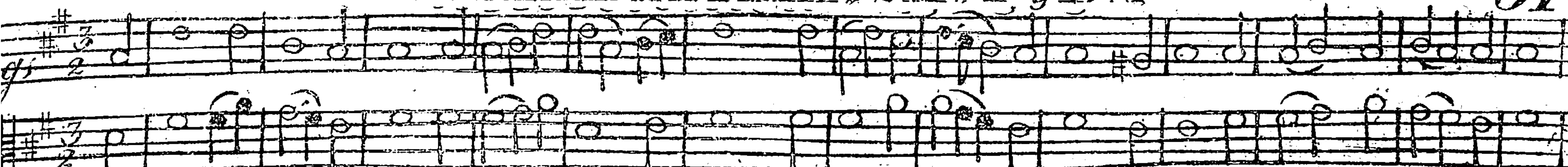
Feels a dying Lovers anguish Quickly Quickly Jesus come, O make my Breast thy native Home.

B.P.

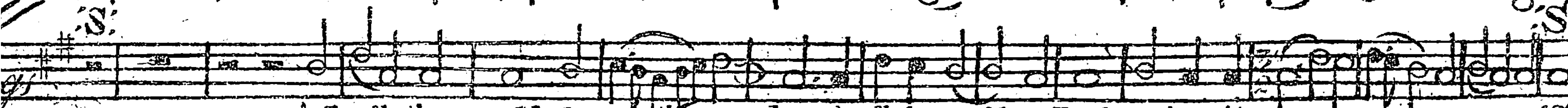
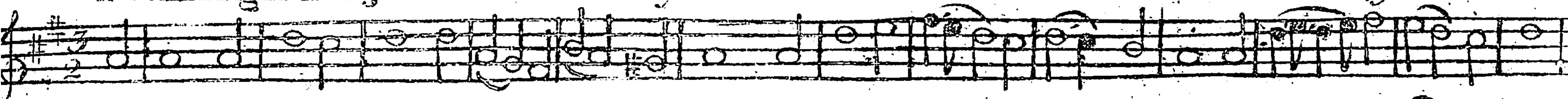


PHILADELPHIA. S. M. T. J. B.

51



Let differing nations Join To ce-le-brate thy-fame. And all the world O Lord combine, To Traile thy Glórous name.



And all the world O Lord com-bine & all the world O Lord combine &c.



And all the world O Lord O Lord com-bine &c.



& all the world O Lord combine to Trai- to Traile to Traile thy Glórous name



And all the world O Lord O Lord &c.



A Funeral Anthem Rev<sup>d</sup> Chap 14<sup>th</sup>

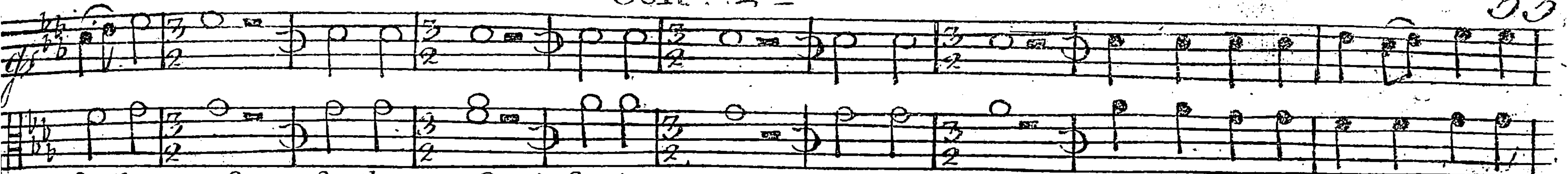
The first system of the musical score consists of four staves. The top staff is for the Soprano voice, the second for the Alto voice, the third for the Tenor voice, and the fourth for the Bass voice. Each staff begins with a treble or bass clef, a key signature of one flat (B-flat), and a 3/2 time signature. The lyrics are written below the staves.

I heard a great voice from Heav'n saying unto me write from henceforth write from henceforth

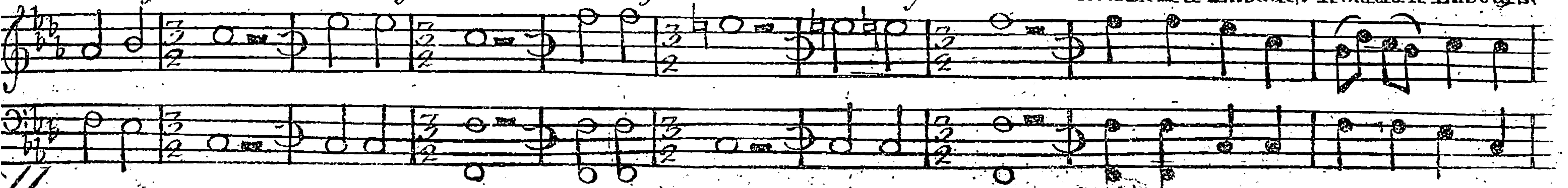
The second system of the musical score continues with four staves for the vocal parts. It includes repeat signs and first/second endings marked '1. S. 2.' above the staves. The lyrics continue below the staves.

write from henceforth Blessed are the Dead which die in the Lord: Yea saith the spirit





for they rest for they rest for they rest for they rest from their Labours from their Labours.



Minor Beating

from their Labours & their works which do follow follow follow which do follow follow them which do follow them.



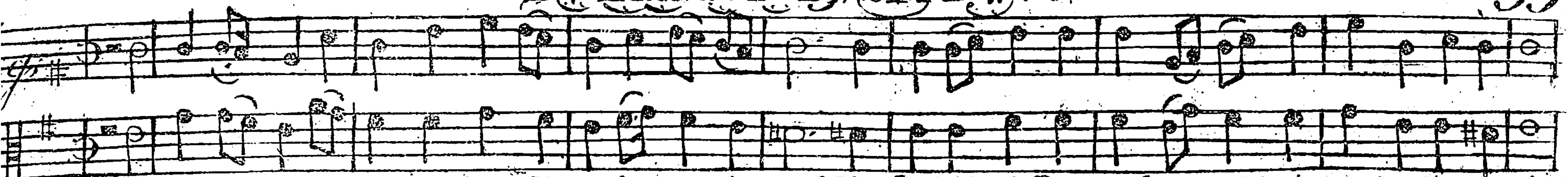


Majestic God when I de-clar The Plane-ta-ry world on high. Where-e'er I turn my word ring eyes

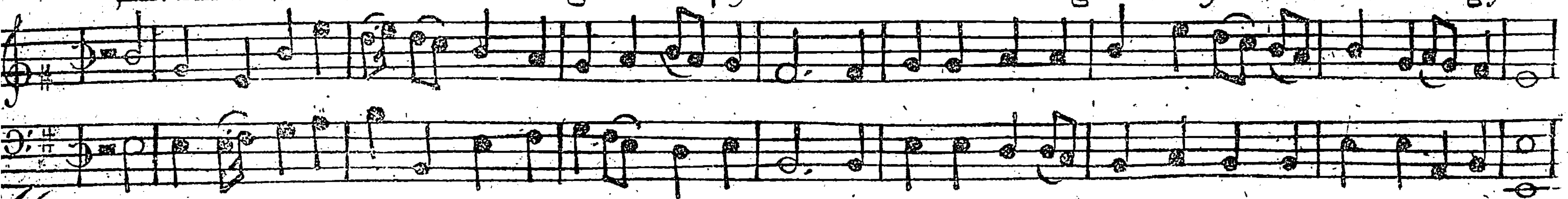
I'm lost I'm lost I'm lost I'm lost in rap-ture an-d Sur-prize.



# YERMON T. CNI DW.



In vain we lavish out our lives, To gather empty wind, The choicest Blessing earth can yield, Will starve an hungry mind.



Come and the Lord shall feed our souls, With more substantial meat, With such as saints in Glory love, With such as angels eat.





Not all the Pow'rs on earth, Join'd in a League with Hell, Can concert our Plan, Which nothing can excell.

Since such a friend, In God we find, Adieu to fears, Of ev'ry Kind.



## 57

Sing ye merrily, Sing ye merrily, Sing ye merrily unto God our Strength.

Make a Cheer-ful Noise make a

Neise &amp;c.

make a Cheer-ful Noise make a Noise un--to the God of Jacob make a Cheer-ful Noise un-toye

Cheer-ful Noise make a Cheer-ful Ye.

Cheerful



God of Jacob

take y<sup>e</sup> Psalm bring hi. ther y<sup>e</sup> Tabret &

take the Psalm bring hither the Tabret & merry // Harp with the Lute

merry // Harp with the Lute

blow up y<sup>e</sup> trumpet blow up y<sup>e</sup> trumpet blow up y<sup>e</sup> trumpet in y<sup>e</sup> new Moon

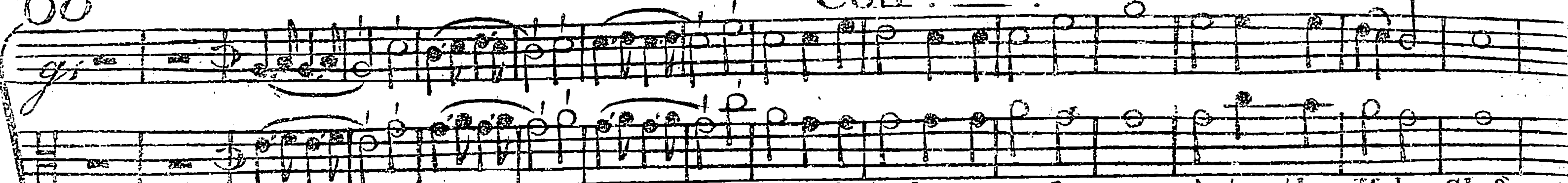
evenin y<sup>e</sup>



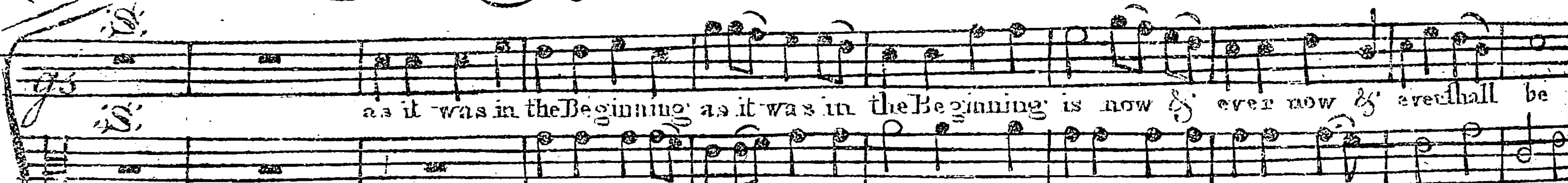
time appointed and upon our So - lemn feast day for this was made a Statute in Isra - el for this was made a

Statute in Il - ra - el & a Law & a Law & a Law of the God of Jacob & a Law & a Law of the God of Ja - cob

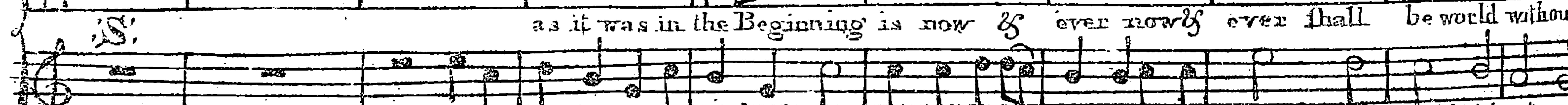




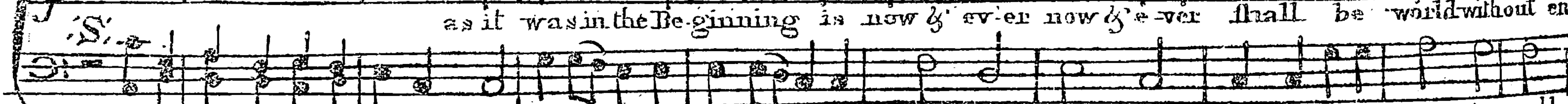
Glo...ry // be to the Father & to the Son & to the Holy-Ghost .



as it was in the Beginning as it was in the Beginning is now & ever now & ever shall be



as it was in the Beginning is now & ever now & ever shall be world without



as it was in the Beginning is now & ever now & ever shall be world without end



as it was in the Beginning is now & ever now & ever shall be shall be now & ever shall be world with



A-men as it &c. as it was in the Beginning is now & ever &c.

end A-men as it was in the Beginning is now & ever shall be world.

A-men as it was in the Beginning is now & ever shall be world with

end Amen A as it was in the Beginning is now &

as it &c.

with-out end A-men as it was in the Beginning is now & ever shall

out end A-men as it was in the Beginning is now & ever shall

ever shall be world with-out end as it was in the Beginning as it &c.



world without &amp;c.

be world with-out end A-men

World without end Amen &amp; A-men.

shall be world with-out end A-men

is now &amp; ever shall be A-men

WARREN.

G.W.

Children of the Heavenly King As ye Journey sweetly sing, Sing your Sav'our's worthy praise, Glor'ous in his works &amp; ways.



## Gratitude... an AMERICAN, ANTI-SLAVERY...

I love the Lord because he hath heard the voice of my Trayle & he hath inclin'd his Ear un-to me therefore

will I call upon him as long as I live      The snares of Death came about me & the pains of Hell gat hold upon me



The first system of musical notation consists of two staves. The top staff is in G major (one sharp) and the bottom staff is in D major (two sharps). The music is written in a common time signature (C). The melody is simple and homophonic, with the bass line providing a steady accompaniment.

I called to the Lord in my trouble & he heard the voice of my complaint //

The second system of musical notation continues the melody from the first system. It consists of two staves in G major and D major. The music is written in a common time signature (C). The melody is simple and homophonic, with the bass line providing a steady accompaniment.

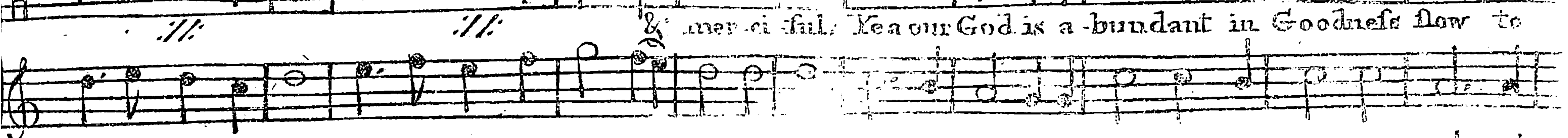
The third system of musical notation consists of two staves. The top staff is in G major (one sharp) and the bottom staff is in D major (two sharps). The music is written in a common time signature (C). The melody is more complex than the first system, with the bass line providing a steady accompaniment.

When I was in Misery he deliver'd me. //

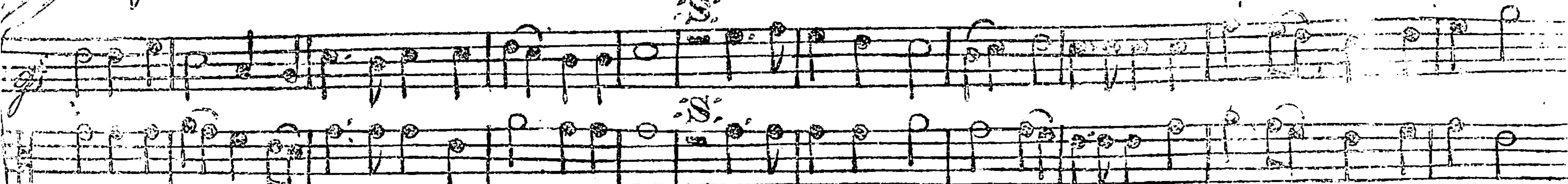
Gracious is the Lord.

The fourth system of musical notation continues the melody from the third system. It consists of two staves in G major and D major. The music is written in a common time signature (C). The melody is more complex than the first system, with the bass line providing a steady accompaniment.

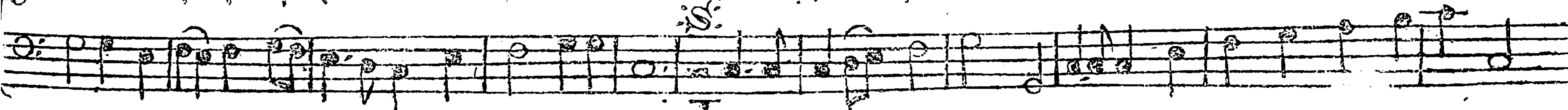




merciful: Yea our God is a-bundant in Goodness flow to



Anger forgiving iniquity transgression & Sin. Blessed be the Lord God of Israel from this time forth for ever -





for e- - - ver e- - - more

from this time &c.

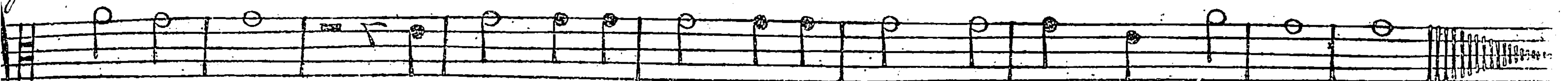
from this time forth for e- - ver for e- - ver from this time forth for e- - ver for e- - ver e- - - more from

from this time forth for

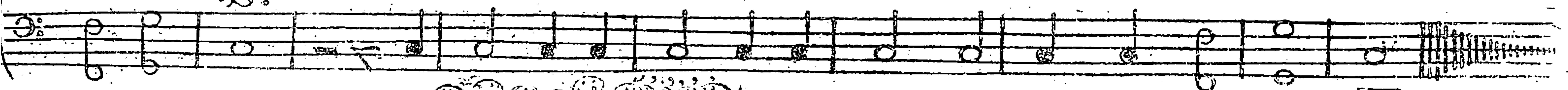
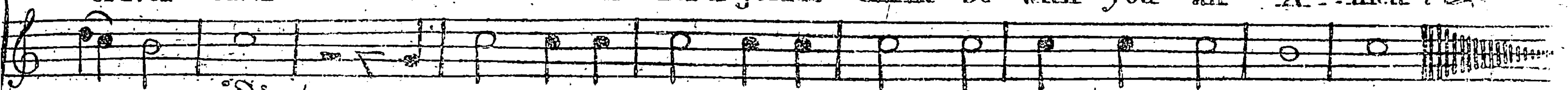
this time forth for e- - ver from &c.

from this time forth for e- - ver

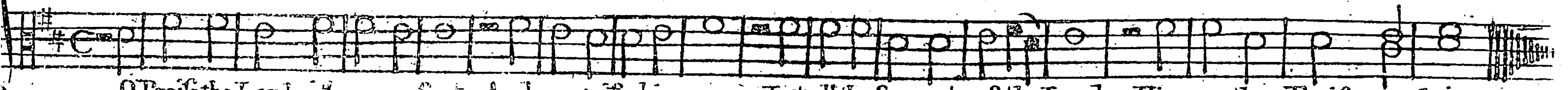
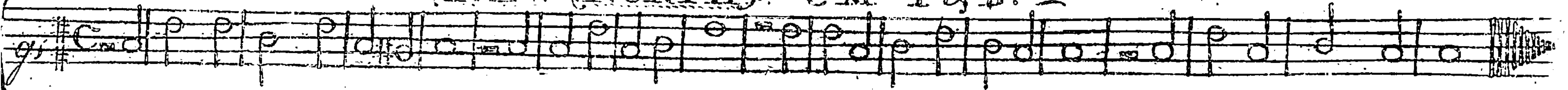




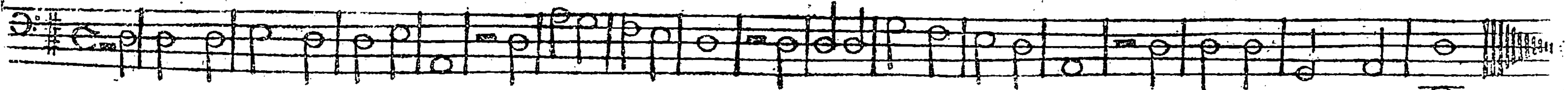
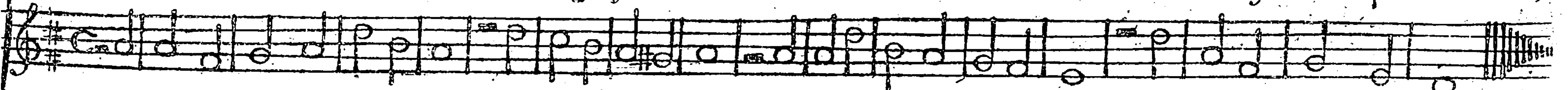
e. ever more The Grace of our Lord Je-fus Chrift be with you all A-men.



NEW NORTH CM T & B. —



O Praise the Lord with one consent. And magnify his name. Let all the servants of the Lord, His worthy Praise proclaim. ~





The Lord descended from above, & bow'd the Heav'ns most high & un-der-neath his Feet he Cast

the Dar....k-ness of the Sky. On Cherubs & on Cherubims full royally he rode & on the wing

*S.*

*S.*

*S.*

*S.*

The musical score is written on ten staves, organized into five systems of two staves each. The first system includes a treble clef and a bass clef. The music is in common time (C) and features a key signature of one flat (B-flat). The lyrics are written below the staves, with some words spanning across multiple staves. The score includes various musical notations such as notes, rests, and accidentals. There are four 'S.' markings above the staves, likely indicating solo parts or specific musical sections.



*of mighty winds came flying all abroad & on the wings &c.*

BETHLEHEM CM DW.

*While Shepherds watch their flocks by night All seated on the ground The Angel of the Lord came down And Glory shone around.*



The An-gel of the Lord came down & Glory thone a - round - d The Angel of the Lord came

The Angel of the Lord came down & Glory thone a - - - round -

The Angel of the Lord came down & Glory thone a - - - round The An-gel

The Angel of the Lord came down & Glory thone & Glory thone a - - - round

down & Glory thone & Glo - ry &c

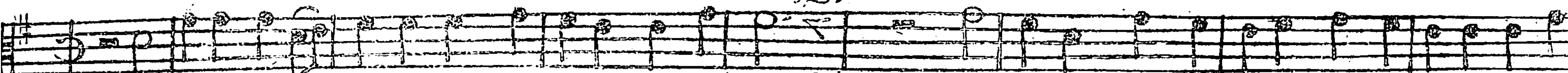
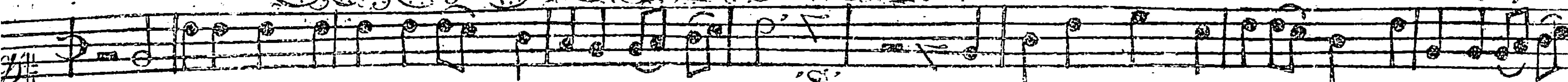
&c. Glo - - - ry &c Glo - - - ry & Glo - - - ry thone a - - round

of the Lord came down &c.

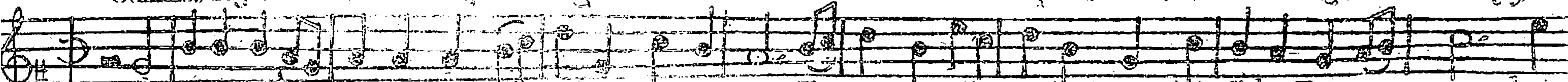


# North Providence C.M.D.W.2

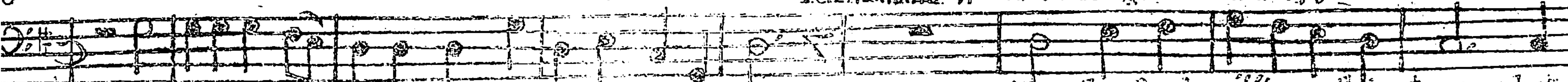
71



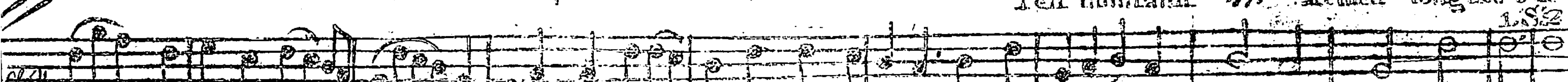
Comel us join our cheerful songs With Angels round the throne. S. Ten thousand // are their tongues but all their joys are



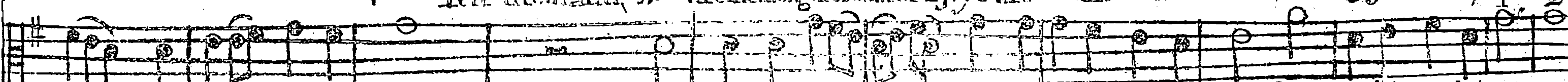
Ten thousand // are their tongues but all their joys are one but



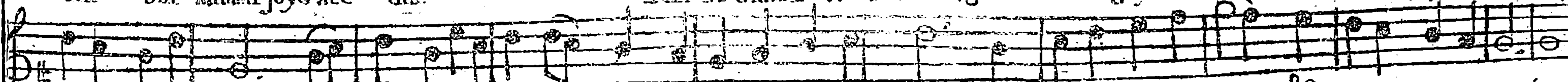
Ten thousand // are their tongues but



Ten thousand // are their tongues but all their joys are one but all their joys are one



one but all their joys are one Ten thousand // are their tongues but all their joys are one but all their joys are one



all their joys are one Ten thousand // are their tongues but all their joys are one but &c



all their joys but all their joys are one but &c. Ten thousand // are their &c.



# Benevolence

72

A handwritten musical score for a hymn titled "Benevolence". The score is written on ten staves, organized into five systems of two staves each. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The lyrics are written below the staves, with some words appearing on multiple staves. The lyrics include: "for the man whose tender care, Relieves the Poor distress'd When he's by troubles compass'd round The Lord shall give him rest", "the Lord shall give him Rest When he's by Troubles compass'd round the Lord shall give the Lord shall give &c", "the Lord shall give him Rest", "the Lord shall give him Rest", and "give him Rest the Lord shall &c". There are several double bar lines (//) indicating the end of musical phrases. The handwriting is in ink on aged paper.

for the man whose tender care, Relieves the Poor distress'd When he's by troubles compass'd round The Lord shall give him rest

the Lord shall give him Rest When he's by Troubles compass'd round the Lord shall give the Lord shall give &c

the Lord shall give him Rest

the Lord shall give him Rest

give him Rest the Lord shall &c



# An Anthem. Solomons Songs. Chap 2.<sup>d</sup> 73

I am the Rose of Sharon & the Lilly of the Vallies.

I am the Rose of Sharon & the Lilly of the Vallies.

I am the Rose of Sharon & the Lilly of the Vallies.

As the Apple tree the Apple tree among the trees of the Wood.

As the Lilly among the thorns so is my Love among the Daughters.



Con.

I sat down &c.

so is my &c.

I sat down &c.

so is my Beloved among the Sons.

I sat down under his shadow with great delight

I sat down &c.

And his fruit - it was sweet to my taste & his fruit & his fruit &c.

& his fruit & his fruit &c.

& his fruit - it was sweet to my taste

And his fruit & his fruit &c.

& his fruit & his fruit &c.

He brought me to the Banqueting House



Handwritten musical score for a hymn, featuring ten staves with lyrics in German and English. The score is written in a historical style with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staves, with some words in German and others in English. The music is written in a single system, with the lyrics written below the staves. The score is divided into two systems of five staves each. The first system contains the first five staves, and the second system contains the last five staves. The lyrics are written in a cursive hand, and the music is written in a clear, legible style. The score is a page from a larger manuscript, as indicated by the page number '15' in the top right corner.

Stay me with Flagons.

He brought me &c.

Comfort use with

His Banner over me was Love

for I am sick

for I am sic...k of Love I charge you O ye Daughters of Je-ru-sa-lem.

Apples for I am sick



Con.

that you stir not up that you stir not up nor

by the Roes & by the Hinds of the Field that you stir not up

that you stir not up

The voice of my Beloved

A-wake my Love till he please

Behold he cometh



Col.

A handwritten musical score on aged paper, featuring ten staves of music. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various time signatures including 7/4, 2/4, and 6/4. The lyrics are written below the staves, with some words appearing on multiple staves. The music consists of eighth and sixteenth notes, often beamed together, and rests. The paper shows signs of age, including foxing and some staining.

skipping

skipping Leaping up on the mountains skipping up on the Hills

skipping

Leaping up on the mountains skipping

My Beloved spake

said unto me

for Lo the Winter is

rise up

rise up

rise up my Love my fair one & come a-way

rise up



Con.

past the rain is over & gone

for lo &c.

the rain is over the rain is over the

rain is over & gone for lo the Winter is past the rain is over & gone S.



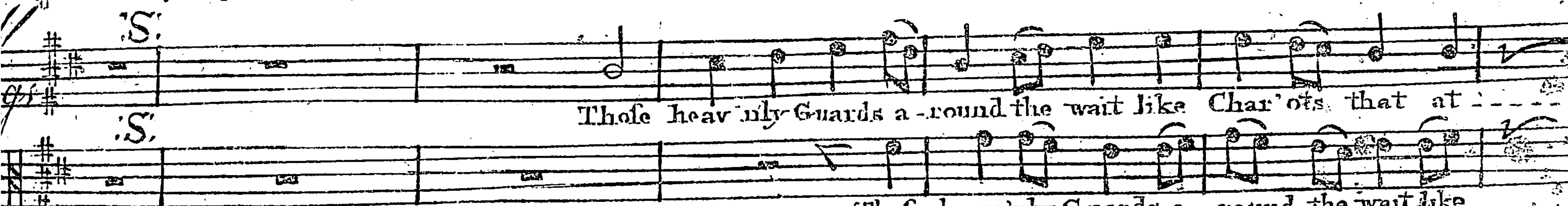
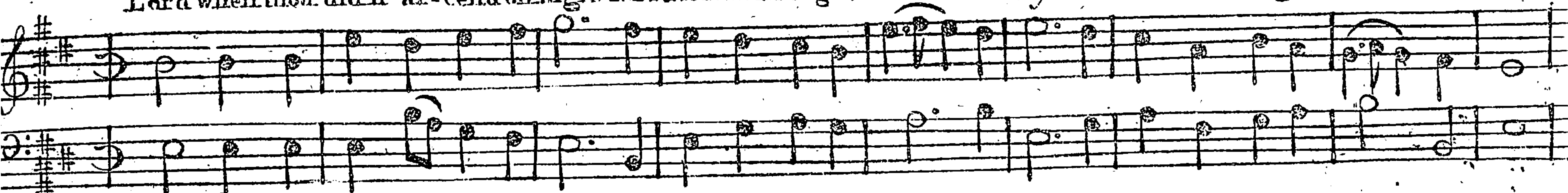
## WASHINGTON

D.W.

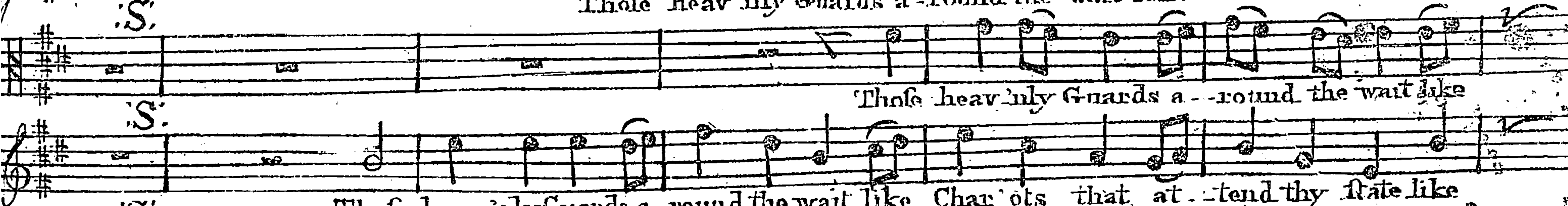
79



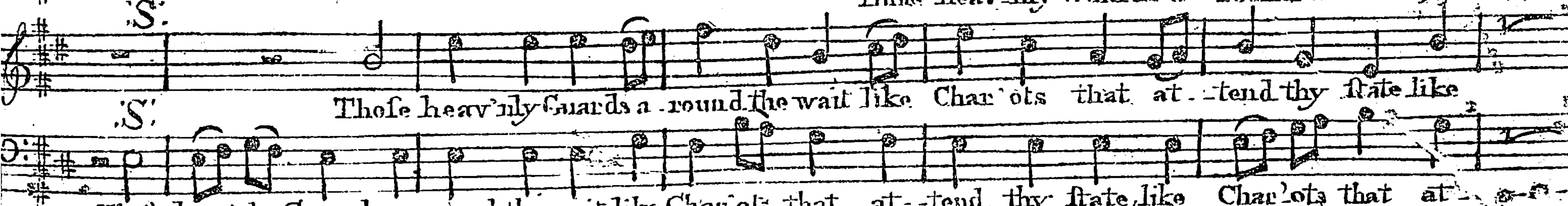
Lord when thou didst ascend on high, Ten thousand Angels fill'd the Sky, Ten thousand Angels fill'd the Sky.



Those heavenly Guards a-round the wait like Char'ots that at-



Those heavenly Guards a-round the wait like



Those heavenly Guards a-round the wait like Char'ots that at-tend thy state like

Those heavenly Guards a-round the wait like Char'ots that at-tend thy state, like Char'ots that at-



Con.

---tend thy State Those heav'nly Guards a round thee wait like Cha...

Cha... r'ots Those heav'nly &c. Char'ots that attend thy

Cha... r'ots like Cha... r'ots like

---tend thy State Those heav'nly Guards a round the wait like Char'ots that at tend thy State Those

ots like Cha... r'ots &c. 1. S. 2.

State Those heav'nly Guards a round the wait &c. 1. S. 2.

Char'ots that at tend thy State like Char'ots that at tend thy State...

heav'nly Guards a round thee wait like Char'ots &c.



# RETROSPECT an ANTHEM from sundry Scriptures.

*Pf*





This is a handwritten musical score for a choir, likely a Cornet part as indicated by the 'Cor.' label. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as treble and bass clefs, a key signature of one sharp (F#), and a 3/2 time signature. The lyrics are written across the staves, with some words appearing below the notes and others above. The lyrics include: 'praised be the Lord. but Blessed be the Lord the snare is broken & we are escaped. & we are escaped Hark', 'Hark hear the Adjuration Cursed be the man that keepeth back his sword, Cursed &c.', and 'Cursed be the man that keepeth back his sword, Cursed &c.'. The handwriting is in ink on aged paper, and the score appears to be a working draft or a personal manuscript.

praised be the Lord. but Blessed be the Lord the snare is broken & we are escaped. & we are escaped Hark

Hark hear the Adjuration Cursed be the man that keepeth back his sword, Cursed &c.

Cursed be the man that keepeth back his sword, Cursed &c.



Con. All. tuo lo.

My Bowels, My Bowels I am pained at my very heart I am &c.

Oh! Dismal!

Oh! Horrible! Oh Dismal!

My heart maketh a noise within me. For thou hast heard O my Soul the sound of the trumpet the Alarm of War the



Con. S

Handwritten musical score for a hymn, featuring two systems of staves. The notation is in a historical style, likely from the 18th or 19th century. The lyrics are written below the staves, and the music is written in a system of staves with a treble and bass clef. The lyrics are: "Behold my Brother", "the Alarm of War", "See my Father", "hear him groan hear him", "how long will it be, how long will it be ere thou be quiet; put thyself into", "groan & die. O thou sword of the Lord,".

Behold my Brother

the Alarm of War

See my Father

hear him groan hear him

how long will it be, how long will it be ere thou be quiet; put thyself into

groan & die. O thou sword of the Lord,



thy Scabbard Rell || rell & be still Cause us to hear with Joy thy Kind forgiving Voice that so the Bones which

thou shalt broke may with full strength re-joice Hark || || my Soul catch the Sound my Soul catch the



86

Cor.

re-joice hear & re-joice

Hear & re-joice

Sound. Hear & re-joice

Hear & re-joice

Hear & re-joice

Hear & rejoice

hear & re-joice re-joice

Hear & re-joice



Con.

[illegible]



Con.

Handwritten musical score for a hymn, featuring two systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written below the staves.

Beat your Swords in-to Plowshares & your Spears in-to Pruning Hooks

Beat your Swords &c.

And learn War no more & learn War no more.



# Con.

12

How Beautiful How &c.

How Beautiful How &c.

up... on the Mountains are the feet of him that

Peace

be on earth good will towards men

bring-eth good tidings that Publisheth

M



First system of musical notation. It includes a vocal staff with lyrics and piano accompaniment. The key signature has two sharps (F# and C#). The time signature is 3/2. The lyrics are: Hal-le-lui-ah for the Lord God Om-ni-potent reigneth for the Lord &c.

Second system of musical notation. It continues the vocal and piano parts from the first system. The lyrics are: Hal-le-lui-ah for the Lord God Om-ni-potent reigneth for the Lord &c.

Third system of musical notation. It includes a repeat sign and first/second endings. The lyrics are: Hal-le-lui-ah A-men A-men Hal-le-lui-ah A-men A-men.

Fourth system of musical notation. It concludes the piece with a repeat sign and first/second endings. The lyrics are: Hal-le-lui-ah A-men A-men Hal-le-lui-ah A-men A-men.



# INDEPENDENCE.

72

The States O Lord with Songs of Praise shall in thy Strength re-joice

The States O Lord with Songs of Praise shall in thy Strength re-joice

The States O Lord with Songs of Praise shall in thy Strength re-joice & blest with

The States O Lord with Songs of Praise shall in thy Strength re-joice & blest with

& blest with thy Sal-va-tion raise to Heav'n their cheerful voice & blest with thy Sal-va-tion raise to

the States O Lord with Songs of Praise shall

& blest &c

thy Sal-va-tion raise to Heav'n their cheerful voice

& blest &c.



Heav'n their cheerful voice to Heav'n their cheerful voice & blest with thy Salvation

in thy strength re-joice & blest with thy Sal-va-tion raise to Heav'n their cheerful voice

thy Sal-va-tion raise to Heav'n their cheerful voice & blest &c.

& blest with thy Sal-va-tion raise to

raise to Heav'n their cheerful voice & blest with thy Sal-va-tion raise to Heav'n their cheerful

& blest with & cheerful &c. voice to

& blest with thy Sal-va-tion &c.

Heav'n their cheerful voice & blest with thy Sal-va-tion raise to Heav'n their cheerful



Con. ~

93

Heav'n their cheerful voice

To the King &c.

To the King they shall sing Hal-le-lui ah

Thy

A covenant of Peace thou mad'st with us confirmed by thy word

Goodness & thy tender care have all our fears de-stroy'd. M 2 :



To the King they shall sing Hal-le-lu-a-h.

covenant thou madest with us & sealed it with thy Blood.

To the King &c.

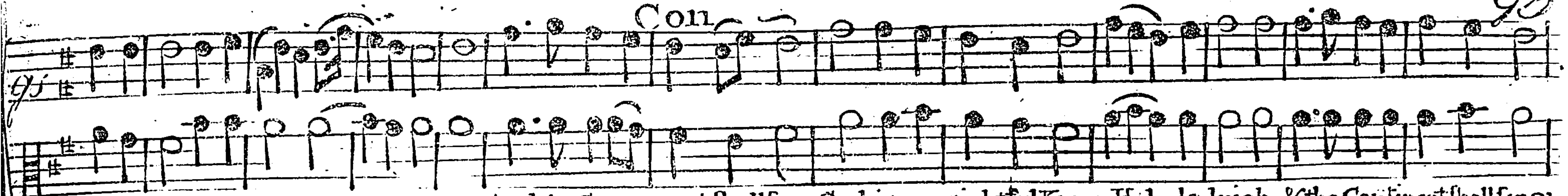
No King but God

And all the Continent shall sing

Down with this earthly King

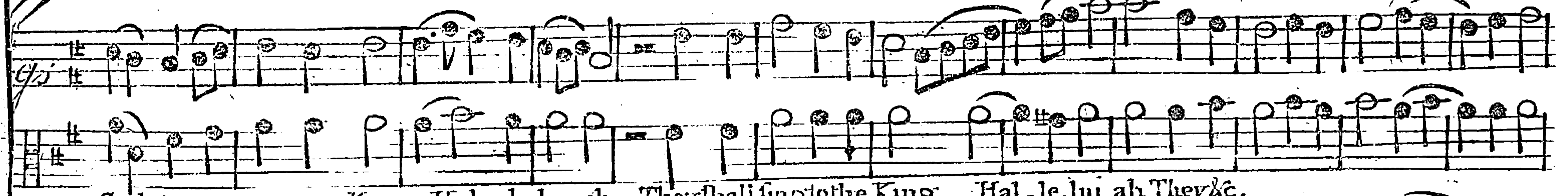
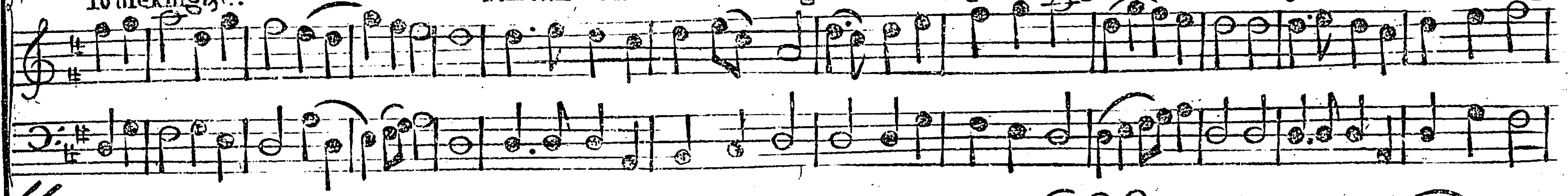


Con



To the King &c.

And the Continent shall sing God is our rightful King Hal-le-luiah & the Continent shall sing



God is our gracious King Hal-le-lu-ah They shall sing to the King Hal-le-lui-ah They &c.





Let us sing to the King Hal-le-lui-ah

Ha - - - - - l - - le - lui - ah

God is the King A-men

Lord is his Name

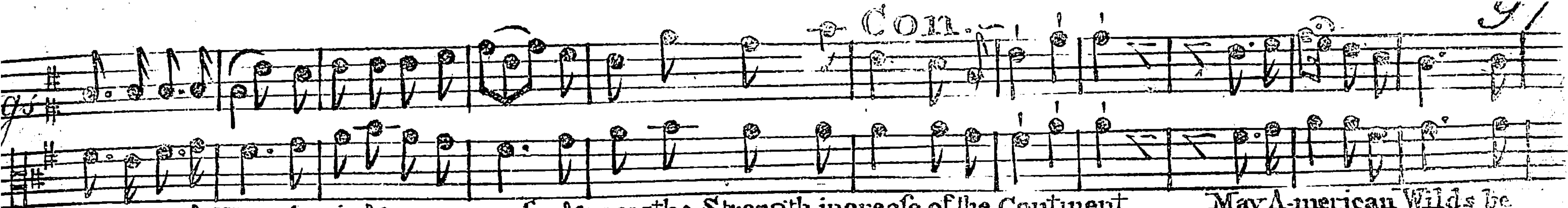
A men

May his Blessing de-scend World without end on ev-ry part of the Continent Ma



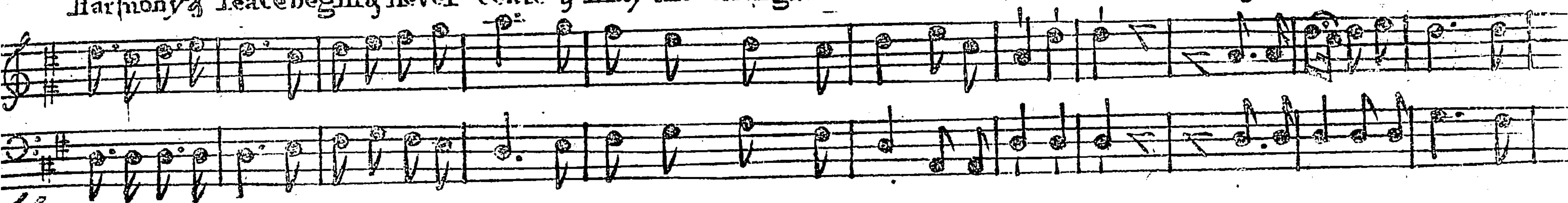
91

COM.

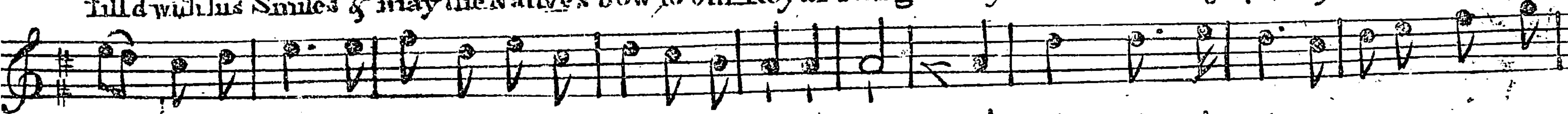


Harmony & Peace begin & never cease & may the Strength increase of the Continent

May American Wilds be



fill'd with his Smiles & may the Natives bow to our Royal King May Rome France & Spain & all the World pro





claim the Glory & the Fame of our Royal King.

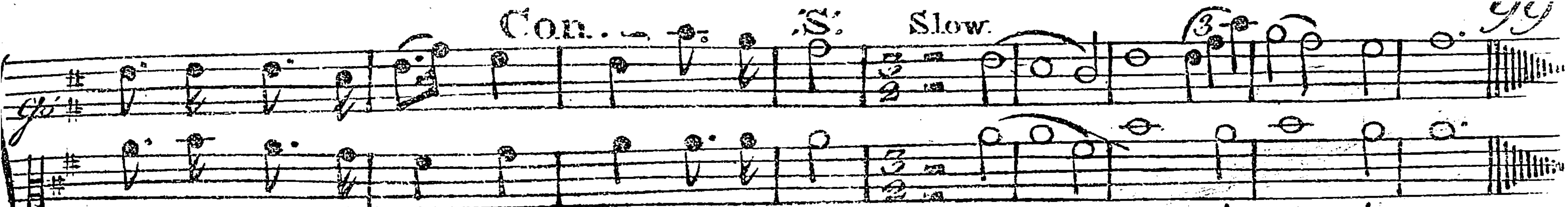
God is the King A-men the Lord is his Name A-men

**Forte.**

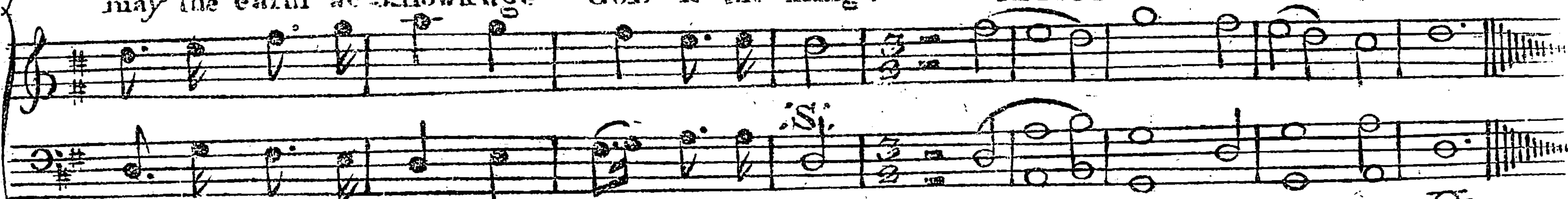
Loud Loudly sing that God is the King: May his reign be Glo-ri-ous A-me-ri-ca vic-to-ri-ous &



Con. S. Slow.



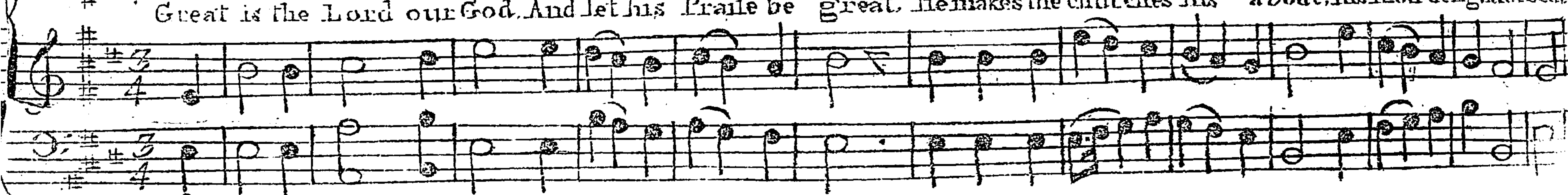
may the earth acknowledge GOD is the King. A...men A...men A...men...



CONNECTION SM D.W.



Great is the Lord our God, And let his Praise be great. He makes the churches his abode, His most delightful Seat.





With earnest longings of the mind, My God to thee I look, So pants the hunted Hart to find, And taste the cooling Brook

So pants the hunt-ed Hart to find & taste the

So pants the hunted Hart to find & taste the cool-ing



# Con.

101

cool - ing Brook So pants &c.

Brook & taste the cool - ing Brook So pants &c.

nd Taf - - - - - to &c.

Brook So pants &c.

taste the cooling

the Hart to find & taste the cool - ing

So pants &c.

So pants &c.

taste the

N 2.



The first system of music consists of three staves. The top staff is a piano part in G major, starting with a treble clef and a key signature of one sharp (F#). The middle staff is a violin part, also in G major, starting with a treble clef and a key signature of one sharp. The bottom staff contains the lyrics: "A Brook So pants the hunted Hart to find & taste the cool...ing Brook." The music is written in a flowing, melodic style with many slurs and ties.

A Brook So pants the hunted Hart to find & taste the cool...ing Brook.

cool-ing &c.  
Forte

## J A R G O N .

Fortissimo

The second system of music also consists of three staves. The top staff is a piano part in G major, starting with a treble clef and a key signature of one sharp. The middle staff is a violin part, also in G major, starting with a treble clef and a key signature of one sharp. The bottom staff contains the lyrics: "Let horrid Jargon split the Air. And rive the Nerves asunder. Let hateful Discord greet the Ear. As terrible as Thunder." The music is written in a more rhythmic and powerful style, with many slurs and ties.

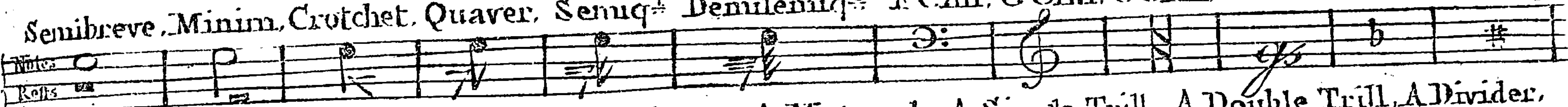
Let horrid Jargon split the Air. And rive the Nerves asunder. Let hateful Discord greet the Ear. As terrible as Thunder.



# Musical Characters.

103

Semibreve, Minim, Crotchet, Quaver, Semiq<sup>♯</sup>, Demisemiq<sup>♯</sup>, F Cliff, G Cliff, C Cliff, G Cliff, A Flat, A Sharp,



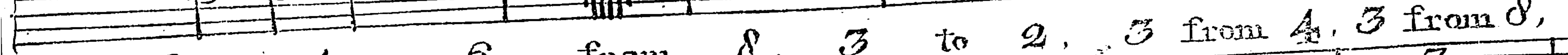
A Repeat, A Slur, A Single Bar, A Direct, A Natural, A Single Trill, A Double Trill, A Divider,



Mark of Distinction, Clofe, Adagio, Largo, Allegro, 2 from 4,



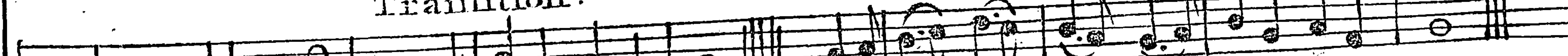
6 to 4, 6 from 8, 3 to 2, 3 from 4, 3 from 8,



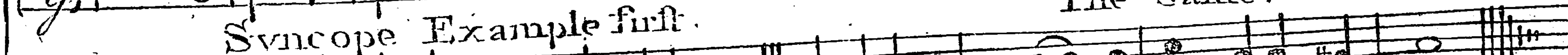
Transition.



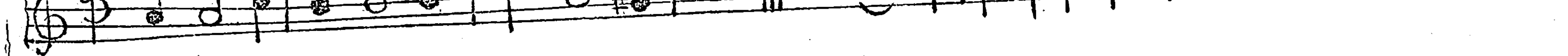
The Grace.



The Same.



Syncopé Example first.





Ex" 2<sup>d</sup>Syncopation Ex" 3<sup>d</sup>

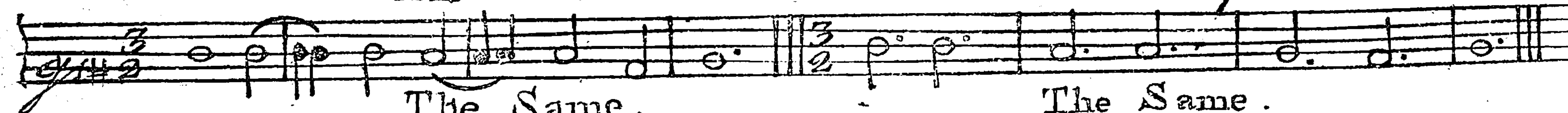
The Same.



The same another way.

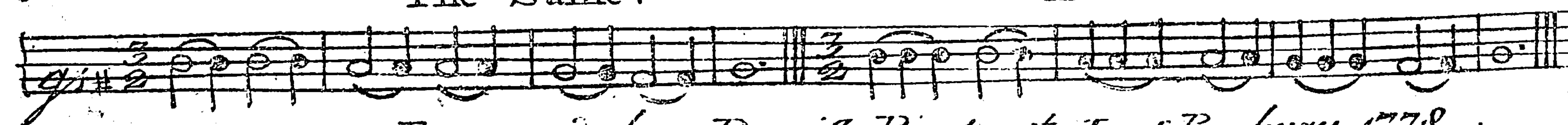
Syncopie Ex" 4<sup>th</sup>.Ex" 5<sup>th</sup>

The Same.

Ex" 6<sup>th</sup>Ex" 7<sup>th</sup>

The Same.

The Same.

Engraved by Benj<sup>a</sup> Pierpont Jun<sup>r</sup> Roxbury 1778.

end